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ART AND ARCHAEOLOGY OF THE YUGOSLAV KINGDOM

Edited in collaboration with Henry Rushton Fairclough

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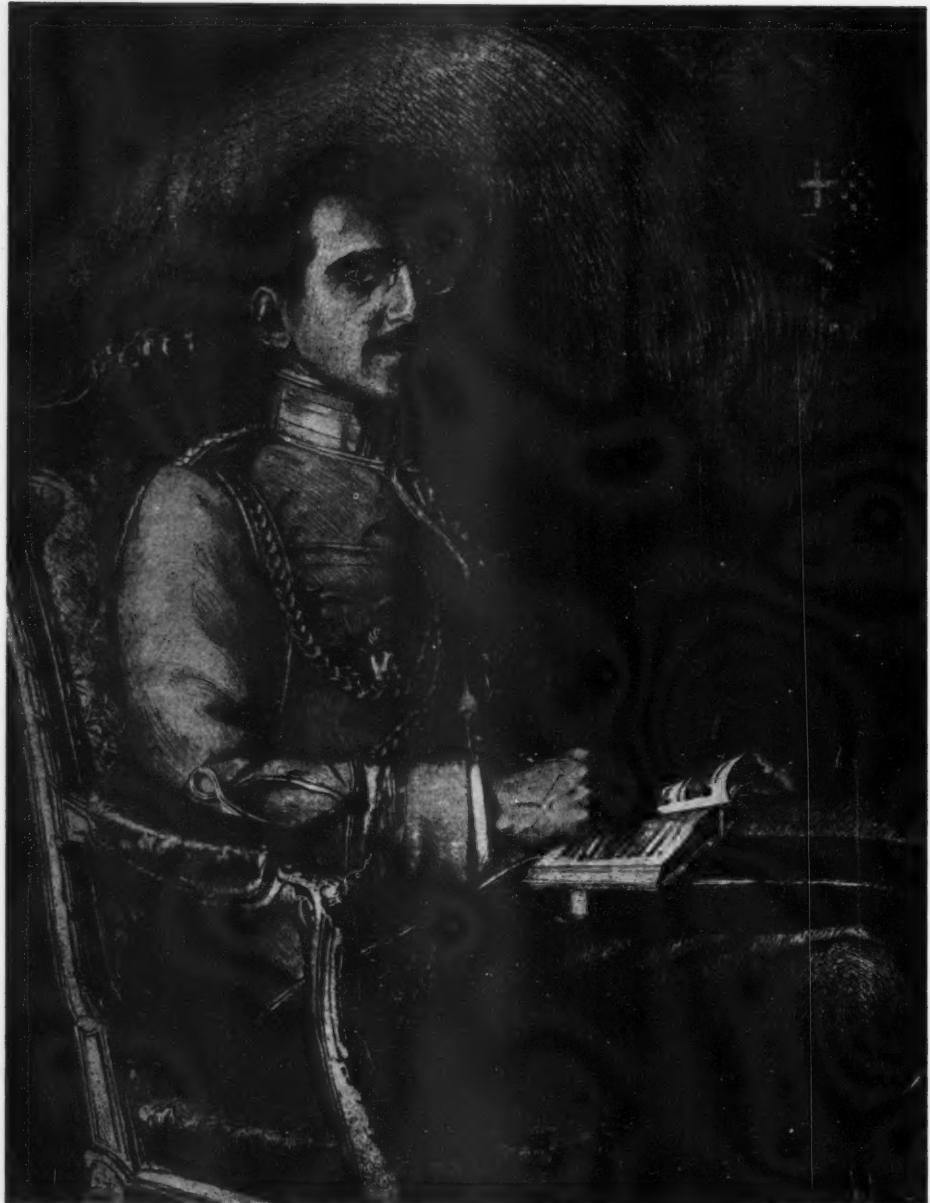
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Aleksandar I

KING OF THE SERBS, CROATS AND SLOVENES
from a painting by Tomislav Krizman

ART and ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XVII

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NUMBER 5

INTRODUCTION

IT IS usually the effort of the Editor of *ART AND ARCHAEOLOGY* to call upon a writer of unbiased authority to write a foreword to the scientific presentation of the Art and Archaeology of ancient peoples and places which appear in its pages. In this case, however, he is risking his reputation in allowing the opening remarks to be made by one who knows nothing beyond what she has gleaned as an interested observer of the Yugo-Slav peoples during the last twenty years of their history. My acquaintance with the Serbian tongue and with the German and Italian languages, in which their historical and ethnographical claims have been set forth (with scholarly inferences and praise far above what has ever been allowed in the political spheres of the countries which border on Yugo-Slav lands) is too slight for me to presume to claim any erudition on the subject. And it is only since the beginning of the World War that English and American students have given real consideration to the personality of this interesting quantity in the balances of European hegemony or, indeed, we might say the world hegemony of the white race. We, I mean the Yugo-Slavs, are particularly fortunate in having won the professional interest and friendship of Prof. H. R. Fairclough, head of the Department of Classical Literature at Stanford University, to whom falls the distinction of having already acquainted the readers of *ART AND ARCHAEOLOGY* with a most illuminating study of the historic remains of the ancient civilization of the Dalmatian Coast which he was able to make during the year and a half he spent there as representative of the American Red Cross immediately after the Armistice.* He has now kindly consented to edit these several articles by native Yugo-Slav writers, describing the art impulses of their peoples and such monuments of its creation as have survived destruction by time and the many wars in which the nation has been thrice overthrown, only to rise again on its ashes with ardent rebirth of all its most ancient forms and ideals.

Only one who knows as I do how reluctant the Yugo-Slavs are to talk about themselves can explain how difficult it has been for the writers of those studies to

* See *ART AND ARCHAEOLOGY*, July-Aug. 1922, pp. 61-82, "The Art and Archaeology of the Dalmatian Coast," by H. R. Fairclough.

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give any adequate volume or illustrations to the material they have sent to Professor Fairclough at his suggestion and after long waiting. It must be borne in mind that our nation as a whole, without the exception of a single individual or a corner of our territory, has suffered so cruelly in the late war that it is still almost impossible for us to concentrate on any other subject or seek the ear of the public for any other cause than that of comprehension of our necessity to devote the whole of our time and strength for yet a period of years to the task of material reconstruction of our homes and daily lives. Because of this Professor Fairclough was not able to collect data for any extended survey of his subject.

Everyone who is familiar with the Yugo-Slavs as individuals or as a nation will concur in my opinion that they, in common with all other Slavs, have a distinct type of mind which Art alone can truly express. It is characteristic of this quality of their consciousness that the themes of their painters and sculptors, as of their poets, have been drawn largely from the legends rather than the actual facts of their history, and from defeat even more than from victories.

Marko Murad of Dalmatia, imprisoned by the Austrians early in the war for his known Serbian sympathies, eased his pain and expectation of torture by painting the Vision of the head of the martyred Tzar Lazar, last of the Rulers of the Golden Age of the Serbian Empire, before its overthrow by the Sultan Murad I, at the battle of Kossovo in 1389. This picture, which has been exhibited in many parts of Yugo-Slavia, needed no explanation, even to the most unlettered peasants. All knew its history and general significance. The legend is that after the death of the Christian Emperor his head was thrown into a well, where it was found a long time afterwards by three of his soldiers, who were themselves prisoners of the Turks. Piously they raised it from the waters where it had been floating on the surface; as it came to the top the eyes opened and smiled in loving promise of the resurrection of the whole nation when the period of suffering should be over. Deeply ingrained in the faith of the people, the miracle uplifted them above despair, even in the darkest hours of their subsequent history, including the tragic events of the World War, and the artist in his lonely prison was but portraying what every other Yugo-Slav believed and waited for until it was accomplished on the day of World Armistice which, for the first time in history, united all the Yugo-Slavs into one State, under the same King and Constitution.

It is absolutely impossible to comprehend the art or history of the Yugo-Slav peoples unless one has read the ballads of the National Epic, which describe the battle of Kossovo and kindred themes. There is a good translation of them into English verse made by Profs. Bacon and Noyes of the University of California. Scholars of many lands have transcribed and lauded the pure poetic beauty and sublime patriotism of these narratives of the conduct of the Serbian people under the fierce onslaught of the infidel invaders who, by sheer numerical superiority and through the misfortune of adverse circumstances, overbore the Christian forces of the Balkans and extended the Moslem victories to the doors of Vienna, thereby threatening the whole of Europe. But the hopes of the Yugo-Slavs never dimmed, even when the emblems and monuments of their past glory had been shattered and themselves cast into a bondage that lasted five hundred years. The spirit of their courage and hopes was sung in the Marseillaise and in the Battle Hymn of the Republic before its banner was again raised at the end of what is, perhaps, but the real beginning of their history in Europe.

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Ivan Meshtrovich, of Dalmatia whose place in modern sculpture is conceded the highest, revealed anew the antique soul of his race. His medieval heroes recall by their types the ancient Trojans, so much so, indeed, that one is tempted to ask, "Are these their descendants?" Who can look upon his study of "A Mother and Child" without feeling that he is seeing, as she really looked, that sad wife of Great Hector, Mother of Astyanax? Of all the many portraits of their own mothers made by great artists of all times, none surpasses that of Meshtrovich for sheer beauty of sculptural treatment and for its expression of noble patience and simplicity, as of one who feels that her task is done and her hands at rest.

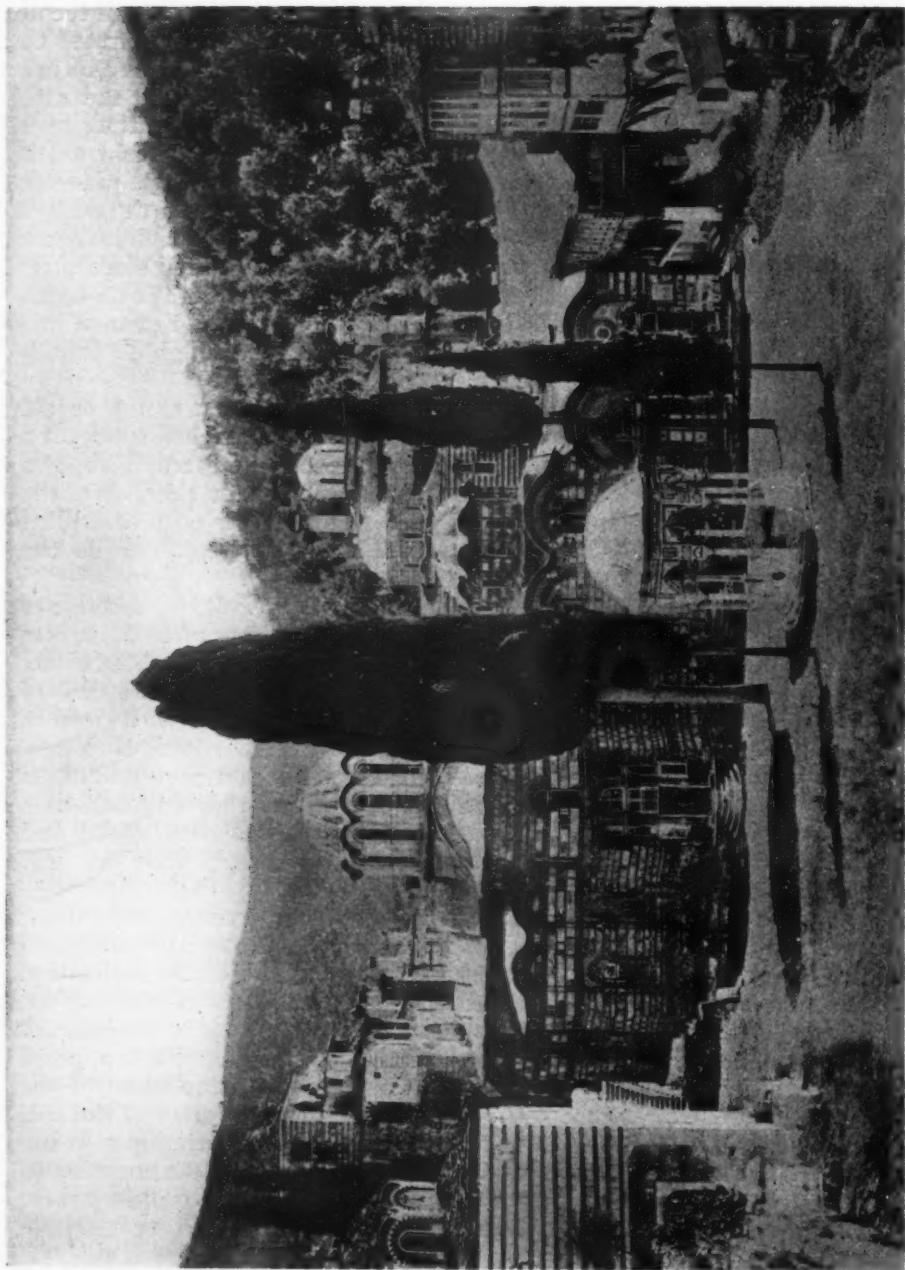
These two men and many others have created a new school in which is seen a distinct return to the past for the ideals which they desire to set before their people, ideals heroic and religious in motif and yet so characteristic of the thoughts of the race as to be of current actuality. No other language could express this commonality of ideals and race types. And this vein runs through all that is national in politics as well as in art and literature.

But it is when we come to the crafts and industries of the country people that we are made to realize how deeply their recollection is attached to an even more remote past than the period of their entry into Southeastern Europe in the Seventh Century. In design, they have progressed but little this side of the symbolic and geometric. At Easter the Serbian women color eggs and print on them characters that go back beyond the invention of letters, as do the customs and costumes of the mountaineers.

The Serbian language, while of exceptional beauty and vigor, is, because of its unlikeness to all but other Slav languages, a barrier to direct intercourse and to a knowledge of that richness in metaphor and imagery on which those dilate who are competent to form an opinion at first hand. It is the one pure speech of the Balkans and enjoys the distinction of having a special alphabet of its own in addition to phonetic adaptability to Latin characters. All educated Yugoslavs speak at least one other language and have bi-lingual and even tri-lingual education in art and letters as well as politics. Sometimes they even affect a taste for things different from the inherent conservatism of their racial and national genius. But to foreigners, if I may speak for myself, they are best when in their own characteristic moods and presentation.

The Slav mind as a whole, while insistent in repetitions, is never commonplace: on the contrary, it lifts the actual present forward toward some preconceived ideal of which life itself is only the means to an end, and if this fail of realization yet smiles as would one who has been granted a Vision of the Glory of Martyrdom. Whoever comprehends its cult of spirit domination over the flesh is reminded of the ancient Spartan boast of mental conquest of pain. If this simplicity appears complex to the western mind, it is because one forgets the detachment of the Slav race from all but itself. Numerically greater than any other race of Europe, it yet stands without kindred, and is virtually regarded as an interloper in the family of its neighboring European nations, all of whom have had something in common in the ages of their descent from the past and their rise to world power, while much in common sentiments of life and pleasure makes their art recognizable one by another.

MABEL DUNLOP GROUTCH.



The Church of Hilendar, the Tsar Nemanja's last Foundation, on Mount Athos, the "Holy Mountain," well known throughout the entire Orthodox world as the centre of a great monastic republic. During a period of 200 years the kings of Serbia added to the buildings and endowments of this ancient foundation of their fathers. The most liberal of all the royal benefactors was King Milutin, the great grandson of Nemanja, who built this church, providing it with immense property and treasures.

THE EARLIEST CIVILIZATION IN YUGOSLAVIA

By N. VULITCH

IN THE Yugoslav lands, numerous localities have been discovered to be rich in prehistoric objects. The Graeco-Roman antiquities found there are no less important, and during certain later periods of ancient history, these regions played a prominent part, e. g., at the time of the Lower Empire.

Traces of Palaeolithic man and his civilization have been found only at one place, at Krapina (not far from Zagreb). However, more will probably come to light elsewhere, when certain sites have been scientifically examined.

Remnants of the Neolithic Period on the contrary are very numerous in Yugoslavia. Earthenware, in the form of vases and statuettes, has been found everywhere. The Neolithic dwellings of Donyi Klakar, Novi Sheher and Butmir in Bosnia, of Ljubljansko Blato in Slovenia, and of Yablanitza in Serbia are particularly noteworthy, Butmir taking first place. The inhabitants of this locality apparently gave themselves up largely to industrial pursuits, such as the making of earthenware vases, of stone weapons and implements.

The Copper Age (Aeneolithic) is also represented in the Yugoslav lands, copper objects of that period being fairly common.

Numerous and important excavations have brought to light admirable specimens of the subsequent Ages, the Bronze and the Iron. A large quantity of metal weapons, implements and ornaments; many houses, fireplaces and skeletons; as well as children's toys and vases, have been discovered at Vincha, Serbia; at Donya Dolina on the Savë, in Bosnia (palafittes); at

Ripach on the Una (palafittes), and at Debelo Brdo (near Sarajevo).

Excavations in other places in Serbia and Bosnia, particularly on the shores of the Danube and at Glasinatz (to the East of Sarajevo) have also brought to light fine specimens of the Iron Age. A vast necropolis, containing 20,000 tumuli, exists at Glasinatz.

Nothing is known as to who were the inhabitants of the Yugoslav lands in these early periods. What is certain is that in those parts the Romans were preceded by the Illyrians. Apart from these, Celts and Thracians also inhabited the country in prehistoric times. All these peoples belonged to the Indo-European race. The Greek and the Roman authors give us many very interesting details about them.

Contact was soon established between these peoples and the Greeks, trade expanding by way of the Adriatic Sea and the valleys of the Vardar and the Morava. Still closer ties united them when the Greeks founded colonies at Durazzo, near Valona (7th and 6th centuries B. C.) and later (about 400 B. C.) at Vis, Corchula (Corcyra), Hvar, Split (Spalato), etc.

The Illyrians were much divided, and we hear of a great number of tribes among them. Though their separatism was an obstacle to union, they nevertheless at times formed more or less powerful States, the earliest of those known to us being that founded by the Ardeans on the Neretva at the end of the 3d century B. C. The Romans waged war against it, conquering it in 228. A second war was waged by them against King Gentius, whose kingdom extended to about these same

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regions. He also was defeated. Nevertheless, for the subjection of the whole Yugoslav coast the Romans still needed more than two centuries, Augustus barely achieving its final conquest. Somewhat later, the other Yugoslav lands also came under the Roman yoke.

The whole country was now divided into several provinces for administrative purposes, viz.: Dalmatia (from the seashore to Belgrade), Moesia, Dacia, Pannonia and Macedonia. It was soon Romanized and the Romans rapidly propagated their civilization. Everywhere good roads were built, as also a large number of cities; important Roman forces occupied the frontiers. These cities and the army, as also the men employed in the civil service and Italian traders were particularly instrumental in spreading Roman civilization, the remains of which are very numerous. Roman objects are found everywhere, pottery, glass and metal ware, weapons, implements, and ornaments, also ruins of dwellings, tombs, forts and bridges. Life in the cities was quite comfortable, as is shown by the existence of mosaics, frescoes, baths, and fine statues. The Latin language was widely used. Thousands of Latin inscriptions have been found, but not a single one in any of the native tongues. The latter, however, continued in use for a considerable time.

The Yugoslav countries played also a large part in the early history of Christianity. Even at the end of the first century the Christian faith was being taught there. At Solin (ancient Salona), near Spalato, several necropolises have been discovered where Christians were buried in the 3d and 4th centuries. Not a few Christians suffered martyrdom in these countries. In the fourth century many cities within the territory occupied by present-day Yugoslavia were the sees of bishops, e. g., Emona, Siscia, Sirmium, Singidunum, and Scupi; and in the latter half of this century there occurred struggles among various religious sects, particularly in certain parts of Yugoslavia, as Arianism fought its way throughout the country.

The invasion of the barbarians, which destroyed the Roman Empire, also involved the Balkans. About the middle of the third century the Goths who had penetrated deeply into the Balkan Peninsula were defeated near Nish. Two centuries later, Singidunum, Viminarium and Nish were destroyed by the Huns. Still later Belgrade was occupied by the Sarmatians. These invaders destroyed much of the Roman civilization. What was left, as well as the remaining civilization of the early inhabitants, whose annihilation was not complete, has exercised a beneficial influence on the conquerors.



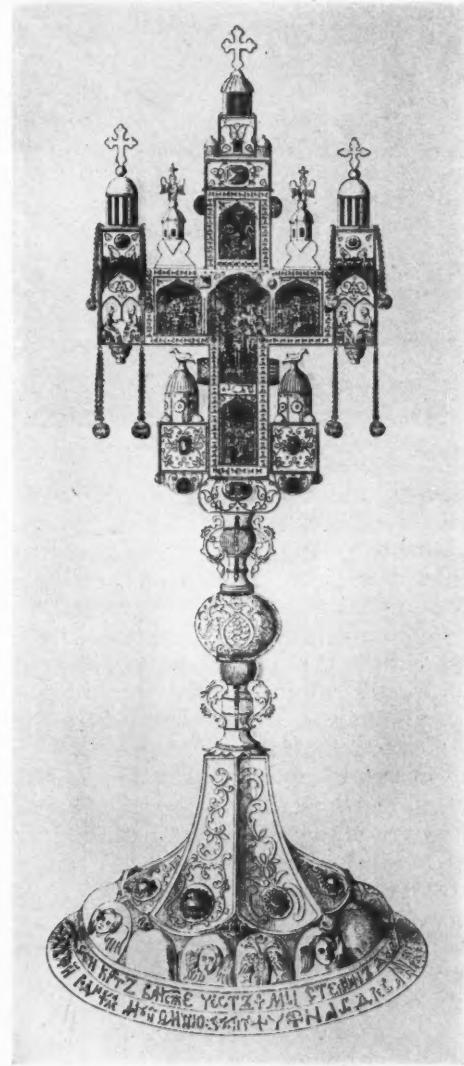
THE YUGOSLAV NATIONAL ART

By T. R. GJORGJEVITCH

THE Yugoslavs have a great talent for art, even as they are highly gifted in poetry. They have a vivid imagination; the conception of their works of art is excellent; and their artistic creations are executed in a splendid way both as to detail and as to the whole. This is noticed in all the branches of national art: textiles, embroideries, knittings, woodwork, metal work, stonework, icons painted by the common peasant and, lastly, national music.

At the time the Yugoslavs (the ancestors of the Serbs, Croats and Slovenes, who then were one people and had the same name, the same language, the same religion, and the same civilization) came into their present country—in the sixth and seventh centuries—they were a primitive nation that lived by agriculture and cattle breeding. There is no knowledge as to what was then their national art. In their new home country, their way of living and their art were first those of the common peasantry. With the foundation of States, they hardly began to emerge from their primitive civilization. The first State appeared in the second half of the seventh century in the northwestern part of their country, among the ancestors of the present-day Slovenes; and later, at the end of the eighth and beginning of the ninth century, the Croatian and Serbian States came into being, the former on the Adriatic coast and the other in the interior, at first along the Drina, the Ibar and the Lim, but later extending into regions more remote.

The Yugoslav States embraced ancient towns inhabited by a foreign



DUŠAN'S CROSS

Tsar Dušan presented this cross to the Monastery of Decani. The cross is made of gold. Nine of the pictures on the cross are made of wood and two of gold. There are fifteen precious stones, red and white. 1348.

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CHALICES MADE BY THE "KUJUNDJIE"

element, mostly Roman in the west and Greek in the east. These old inhabitants had inherited and were guarding an ancient civilization and art. These natives were slowly slavicised by the newcomers who at the same time assumed their rôle as bearers of the old culture. The mass of the rural Yugoslav population continued to foster the civilization and the art pertaining to life in the villages, so that since that time the whole culture of the Yugoslavs, including art, is distinguished by two main types which are clearly recognized even to-day—the urban and the rural.

The urban type of art was derived from the native art in towns after its development by the Yugoslavs, according to their talents and tastes. A distinction may be made here between the craftsman's art and the national art.

The former kind is but the ancient art preserved by the Yugoslavs, who found it in the towns and adapted it to

their needs and their tastes. As the Yugoslav lands were subject to two influences, Greek culture in the east and Roman culture in the west, the consequent modifications were preserved for a long time and have lent to Yugoslav art its double character, viz. Byzantine in the east and Roman in the west. The difference is found also in the names given to products of art, tools and trade corporations. Both these kinds of Yugoslav art were also destined to meet a different fate.

The art practiced in the east assimilated a new element. In the second half of the fifteenth century the eastern Yugoslav lands came under the domination of the Turks. These in settling in large numbers in the Yugoslav towns brought their oriental handicrafts with them. From that time the handi-



WOODEN UTENSILS

ART AND ARCHAEOLOGY



COSTUME (Choumdia)

crafts in the eastern towns began to take on oriental characteristics and their terminology also is oriental (the names of objects made, tools and trade corporations). The Yugoslav tradesmen adopted this art, fostered it and have preserved it to this day.

Following the Turkish conquest, a slow but steady emigration of Yugoslavs started to take place from the conquered country to the Austrian land on the other side of the Save and the Danube. This lasted until the close of the eighteenth century. Many among these emigrants were urban tradesmen, who in their new country could not preserve their eastern art. Strongly influenced by the Central-European civilization, particularly that of Germany, the Yugoslav civilization

came to be superseded by the latter one and slowly expired.

In the course of the nineteenth century and in the beginning of the twentieth century the Yugoslav lands freed themselves from the yoke of the Turks. Everywhere in the towns eastern trades are found which have been well preserved by the Yugoslavs: very fine gold and silver objects are made by the "kujundjije," as also implements, tobacco boxes (snuff-boxes) and other articles; men's and women's clothing with very fine gold embroideries is made by the "terzije"; while the "dundjeri" are great adepts in the construction of very attractive houses with an abundance of woodcarving.



YOUNG WOMAN (Srem)

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After their liberation there began a rivalry between the old eastern art and the newly acquired European art which had been brought over by the Yugoslav craftsmen from Austria. This rivalry is slowly coming to an end before our eyes, with Central Europe and its civilization in the ascendant. Eastern pieces of jewelry are becoming scarcer all the time, oldtime costumes and old types of houses are getting less numerous as time goes on and the day is not far distant when the products of eastern trades will have ceased to exist in the Yugoslav towns that have been under Turkish domination. Their place will be entirely taken by the products



SERBIAN DRESS (Petch)



YOUNG WOMAN (Near Skoplye)

of European craftsmen, or manufactured goods.

The western Yugoslav crafts retained their Romano-Slavic characteristics, and their terminology is either Roman, Slavic or mixed.

The national art of the towns is distinct from the craftsman's art. It is practiced by the women at home, who make fabrics, knittings, embroideries, and laces. Some influence from the side of the crafts cannot be denied. In general, however, this art is a domestic growth and every woman knows and practices it, each according to her talents and her taste. Here, too, the influence of Byzantine and of Turkish art is noticeable in the east and the influence of Roman culture in the west.

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COSTUME (Debar)

The rural art is the outgrowth of the ancient Slavic art which was imported by the Yugoslavs when they arrived in the Balkan peninsula. It remained not without change. In the course of time, owing to the influence of the peoples whom the Yugoslavs found in their new country and of those who came there later, and as a result of the advance of civilization, their art moved far away from its original basis, and attained great prominence. It is found represented in objects made by Yugoslav peasants, in the construction of houses, the making of caskets, spinning wheels, flutes, chairs, wooden utensils, and in women's work, such as fabrics, stockings, embroideries and laces.

The art practiced by the peasantry is not the same everywhere, but varies in different regions. With the exception of those differences arising from the influence exercised by foreign nations, some modifications are due to other causes. In the poor mountainous regions that are far away from, or little accessible to, such influence, the type of art is simple, with little detail and well preserved to this day. In the more prosperous regions, although also distant from the influence of modern civilization, the type of art is of a luxurious character, intricate, with much variation and much well-defined detail. This type also has been well preserved. In the open tracts of land easily accessible and in those regions which were strongly influenced by the



SERBIAN PEASANT WOMAN

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towns and a widely spread modern civilization, its place was taken either by specimens of urban workmanship, or by such objects the form and color of which recalled ancient national shapes and tints, as from Vojvodina, certain parts of Croatia, and Slovenia.

Let us note here that the elements of foreign art which have exerted an influence on the formation of the Yugoslav national art, although of a different nature, have been unable completely to sever the ties uniting the artistic productions of the various Yugoslav countries and so create two or more Yugoslav national arts differing widely from each other. The same spirit, common to all Yugoslavs, has everywhere been in evidence. Owing to this spirit the Yugoslav national art forms an indivisible entity. Comparison of objects in filigree, or gold embroideries on clothing in the east with similar work in the west, or of embroideries on peasants' shirts in Macedonia, for instance, with those found in Dalmatia, will necessarily lead to the conclusion that they are all from the same country, though coming from regions where the Yugoslavs found two types of civilization and where they were subject to two different influences. The unity of this national art is partly the result of intercourse, exchange and migration among the people, but its main cause is the Yugoslav unity of spirit.

There is one other Yugoslav national art that should be mentioned. It is one that does not extend everywhere but is found only in certain places. Some objects of art belong peculiarly to certain parts of the country or to certain localities, and sometimes it is no easy matter to say how their production came to be limited in this way. Thus Debar and its environs are cele-



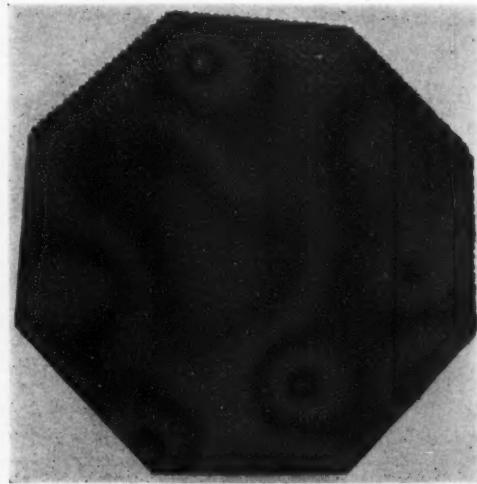
OLD COSTUME (Herzegovina)

brated for their masons, their painters and their wood carvers. These men are residents in towns or peasants who did not attend any school of fine arts but have taught each other their art. The finest churches and houses in old Serbia and in Albania have been built by them, and they have made the very artistic iconostases and the icons for their churches. It is not clear what caused the appearance of this art at Debar and why it flourished there, unless it be that Debar is close to the old patriarchate of Ohrid (an Archbishopric of Ohrid has existed since 1018), near the center therefor, whence the Christian faith, Christian literature and, with them, Christian art originated and spread among the Yugoslavs. Similarly the town of Pirot in Eastern Serbia is

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renowned for its very beautiful woolen carpets ("pirotski chilimovi"), which are made there. Apart from Pirot, carpets were also made at Kuyajevatz, though on much less a scale; but it was the emigrants from Pirot who in 1836-1841 imported this art from Pirot. The origin of this branch of industry is not yet known, neither is it known why it was established at Pirot. Some thought that it came originally from Persia, others were of the opinion that it came from the Caucasus. Possibly it was established at Pirot because of the fact that the district near Pirot has a wealth of sheep supplying an abundant quantity of good wool. Formerly guns, pistols and yatagans richly ornamented with gold, silver and precious stones were manufactured at Petch. At Focha very fine knives were made; Lijevno and Janjevo are celebrated for their articles in filigree, Makarska for its leather goods, and so on.

Lastly, it should be noted that Yugoslav historical documents often mention monks and priests who were artists. Icons were painted by them; illustrations and initials in books were their handicraft; they made pictures and metal crucifixes, with crosses of mother-of-pearl, ivory and of wood. Their productions sometimes were true masterpieces. These objects also must be attributed to the national art, for they

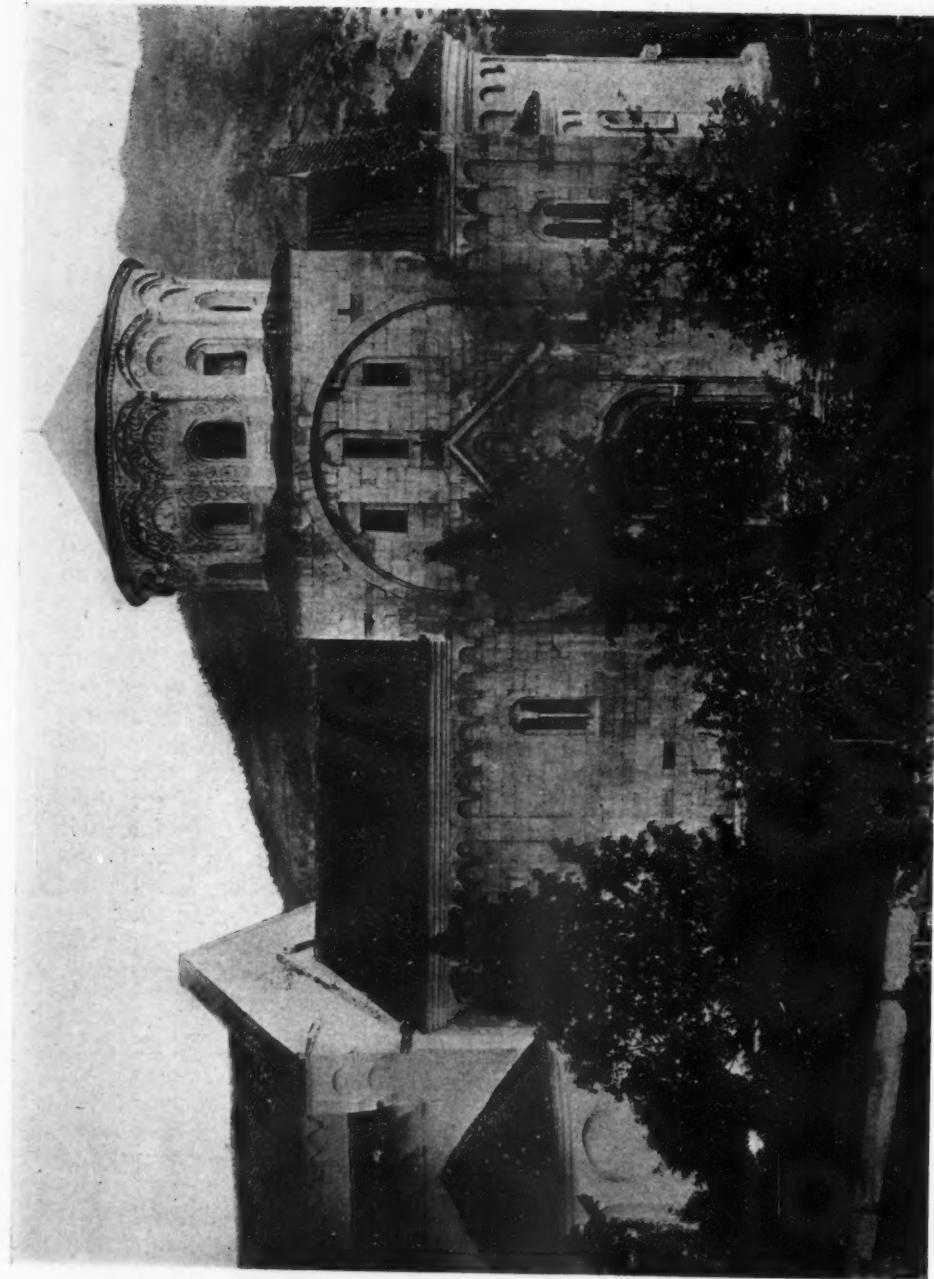


WOODCARVING FROM DEBAR

have not been produced by a special school, but are the work of artists who imparted their art to one another.

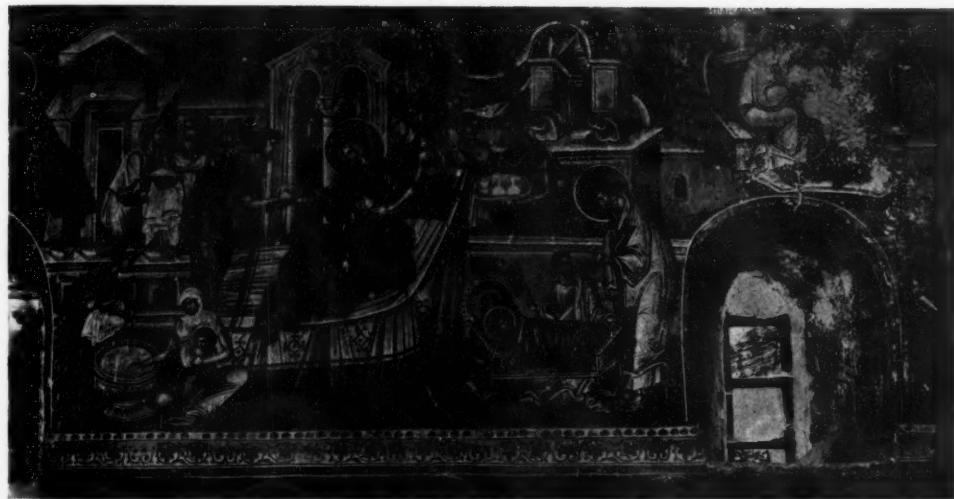
The Yugoslav national art contains many foreign elements: Greek, Roman, and Turkish, but it is neither a copy, nor an imitation of these. On the contrary, into everything the Yugoslavs borrowed they have introduced their spirit and their taste; they have given it their own shapes, their proportions and their disposition of colors; they have transformed it according to their fashion and have lent it its character, so that this national art is an independent and typical art, and exclusively Yugoslav.





CHURCH OF NEMANYA, AT STUDENITZA

Studenitsa. On the little mountain stream of Studenitsa, some eight miles from Usce and nearly 40 miles from Kraljevo. Erected about 1196 by Stephen Nemanja, who intended it to be his burial place. Calling together there in 1196 an assembly of the magnates and nobles representative of the whole Serbian race, he expressed to them his gratitude for their loyalty during all the years of his reign, and abdicated in favor of his second son, Stephen. The church is of white polished marble. In point of architectural execution it compares well with similar buildings of the same period in other lands. During the Turkish invasions it suffered great damage, the largest cupola being destroyed, and not restored until the beginning of the nineteenth century.



BIRTH OF THE VIRGIN, Studenitza (14th Century)

SERBIAN PAINTINGS OF THE MIDDLE AGES

By VL. R. PETKOVITCH

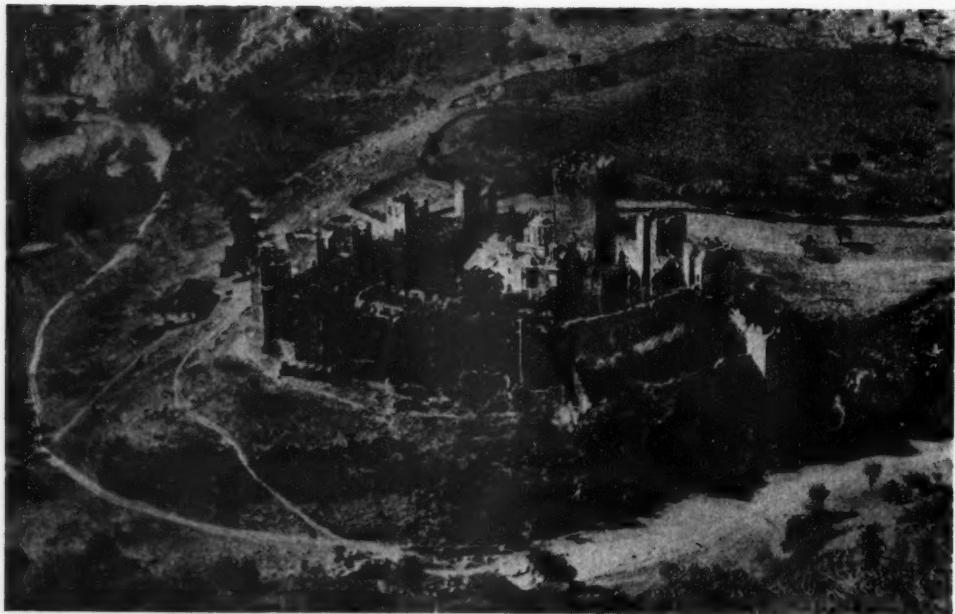
IN EARLY Serbian art painting occupies the most prominent place. While there is hardly a monument of early Serbian architecture which for its size can be likened to the imposing cathedrals of the Roman and Gothic periods of the West, paintings of Serbian churches of the 12th, 13th, 14th and 15th centuries not only compare favorably with contemporaneous painting of Italy and the West but in many cases excel it. Long before Giotto's time (1267-1337), the Serbian painters of Sopochani (1250-1270) knew how to lend a soulful expression to their figures. At Grachanitza (1320-21) and at Dechani (1348) Serbian painters, having solved the most difficult problems of perspective (e. g., in the "Crucifixion" at Grachanitza) and the problem of light and shade (e. g., in "St. John The Baptist" at Grachanitza and several paintings at Dechani), not

only were for a whole century precursors of the Italian Renaissance but in addition show characteristics almost wholly modern.

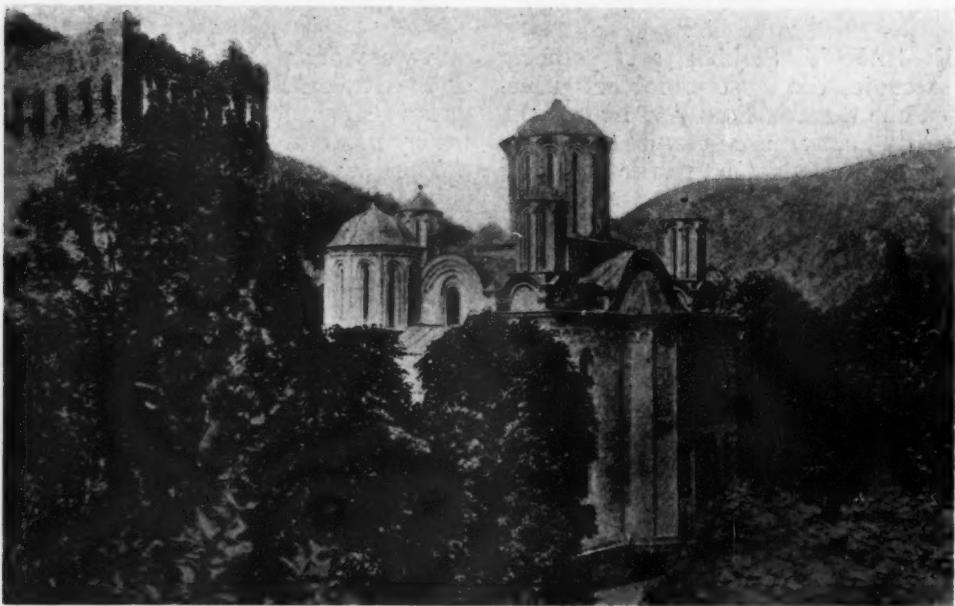
The superiority of the Serbian painters of the 14th century is shown by their powerful influence on the painters of Bulgaria, Roumania, Dalmatia, Russia, the Athos peninsula and the Peloponnesus. In the 14th century Serbian painting occupies the first rank in Europe.

Unfortunately, a very large proportion of early Serbian painting has completely disappeared; much of it has fallen into complete neglect and oblivion, while no day passes without some loss being suffered by this invaluable wealth of ancient Serbian art.

The earliest paintings are found in Bogoroditza Studenitza (beginning of the 13th century). Only a few of the earliest paintings of the period of St.



THE MONASTERY OF MANASIYA



THE CHURCH OF MANASIYA
with the ruined tower in the background

Manasiya, not far from the town of Svilaynac, founded by Despot Stephen Lazarevic the Tall, son of Tsar Lazar, built c. 1418, with taste and symmetry, in square cut stone. Combines the characteristics of the Dalmatian style with those of the early renaissance of the time. The Church and the monastic buildings were protected by a high wall with twelve towers. It was an important centre of learning, education, and book-publication. Stephen the Tall is buried here.



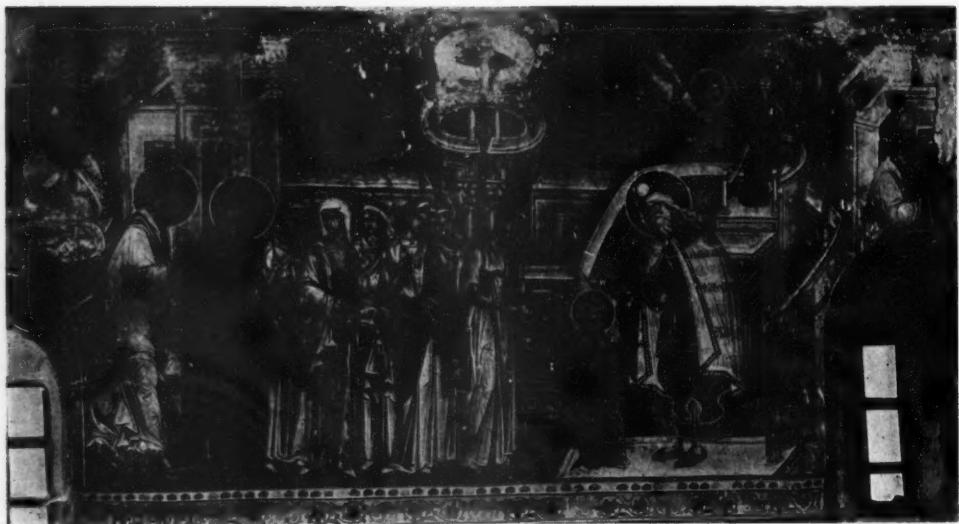
ST. PETER OF ALEXANDRIA AND CHRIST
(15th Century), Manasiya



ARCHANGEL MICHAEL
(15th Century) Manasiya

Sava are left in Jicha (paintings in the choirs, in certain door openings and in the chapel of the tower). Particularly the likenesses of Stevan Prvovenchani and

King Radoslav are to be noted there. At Sopochani most of the paintings date from the time of Urosh I (1243-1276). Paintings at Gradatz (near Rashka)



THE VIRGIN ENTERING THE TEMPLE
Studenitsa (14th Century)



THE DEATH OF THE VIRGIN
Grachanitsa (14th Century)

ART AND ARCHAEOLOGY

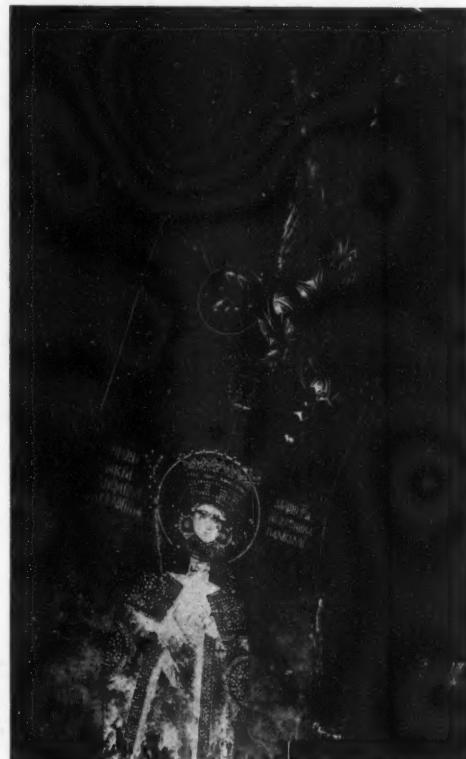
appear to belong to the same period, the reign of Urosh I and his Queen Helena. Probably there are also paintings of the 13th century at Pech (Patriarshiya) and at Milesheva (portrait of King Vladislav, 1234-1243). At Gjurgjevi Stupovi, near Novi Pazar, most of the paintings are of the time of King Dragutin (1276-1282).

Paintings of the period of King Milutin (1282-1321) have been pretty well preserved. The paintings at Arilye are the most important of the local art treasures. The Hilendar paintings (in the church and in the refectory; retouched in the 17th century) belong to the same period. Particularly interesting are scenes from the life of St. Sava. At Matejich and Nagorichino, in Kraljeva Crkva at Studenitza, at Jicha, St. Nikita (near Skoplye) and Grachanitza, paintings of the time of Milutin have been preserved.

Paintings of the Bogorodichina Crkva of the Patriarchiya at Pech belong to the period of Stevan Dechanski (1321-1331).

The famous paintings at Dechani are of the time of Dushan (1331-1355). To the same period belong paintings in Lesnovo, Ljuboten (near Skoplye), Treskavatz (fragments only left), St. Nikola (near Prilep), Sopochani (in the aisles and galleries of the church), probably some of the paintings of St. Jovan near Seres and of St. Jovan Bogoslav at Belovo (on the Struma).

To the period (1355-1371) of Emperor Urosh and King Vukashin (the latter fell in the battle on the Maritsa, 1371) belong the paintings of Markov Manastir (near Skoplye), St. Andrey (Andreash on the Treska), St. Nedelya (near St. Andrey), St. Nicola at Psacha, St. Arhantyel near Prilep (fragments), St. Zaum (on lake Ohrid)



QUEEN SIMONIDA
Grachanitza (14th Century)

and Bogorodichina Crkva at Prespa (on the small island of Mali Grad).

Belonging to the period of King Lazar and Queen Militza are the paintings found at Ravanitza, Sisoyevatz Pavlitza (on the Ibar), Poganovo (near Tzaribrod) and probably also those found at Dobrun (near Vishegrad in Bosnia) and those of Bela Crkva near the village of Kazan (in the neighborhood of Pojega, department of Ujite).

Under the reign of the despot Stefan, son of Lazar, the Manasiya, Rudenitza, Kalenich, Ljubostinya, Koporin (near Palanka on the Jasenitza) and Veluche churches were ornamented with paintings.

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KINGS STEFAN AND RODOSLAV
(13th and 14th Centuries)

To the period of the despot Gjorgje belong some of the paintings of Vrachevshnitsa (portrait of the chelnik Radich), of Dolatz (near the Studenitsa monastery) and of the Hilandar paintings (in the "priprata," surrounding the tomb of Reposh), and probably also paintings of the catechumens of the church of St. Sofia at Ohrid.

There is a pretty large number of paintings dating from the time of the Turkish occupation, particularly from the end of the 17th to the beginning of the 18th century, viz. at Pech (Pat-

riarshiya), St. Petka, Pobujye (Skopska Tzrna Gora), St. Arhangyel (near the village of Kuchevishte, in the neighborhood of Skoplye), Nikolye (Kablar), Blagoveshtenye (Kablar), Jejevitza (near Chachak), Temska (near Pirot), Puapinya (near Valyeva), Matka (on the Treska), St. Yovan Yanjushki (near Leskovatz), etc. To that period also belong most of the paintings of Serbian churches to the north of the Sava and the Danube.

The early traditions of the art of painting in Serbia were already disturbed in the 16th and 17th centuries. These traditions fairly died out altogether in the 18th century. Elements of Eastern art predominate in Serbian productions of that century. Samples of Russian art were copied, but church paintings of that period in Russia assumed a wholly Western character. The old iconographic subjects which characterize the Eastern Orthodox Church were then completely driven out by iconographic subjects taken from the Western Church.

These 18th century paintings mark the first phase of that tasteless art which our painters and decorators of the nineteenth century show in a great many of our churches. And while modesty caused the old masters to be unmindful of any future fame that might attach to their memories, and to leave nowhere any trace of their names, the main anxiety of the poor artist of to-day is on the contrary to leave his name to posterity.



SERBIAN ARCHITECTURE

By P. POPOVITCH

After the extensive movements of the great invasion of the barbarians, the Serbs settled permanently in the Northwest of the Balkan peninsula, recognizing Byzantine authority and subjecting themselves to all the influences of Byzantine civilization. From the outset, Byzantium was identified with the Christian faith, which it started to impose upon the pagan Serbs. The Slavs in the South were converted gradually and with some difficulty, but the task was finally accomplished. The Slavic apostles Cyril and Methodius even invented an alphabet, so that the Slavs were enabled to have a literature in their own language.

In adopting the Christian faith the Slav peoples also made the Byzantine churches their own, not only in the east but also in the west of their country. But as the lands where the Serbs had settled, formed a link between the Orient and the Occident, the two ecclesiastical organizations, Roman and Byzantine, encountered each other on Serbian territory and later on, under definite characteristics, became permanently separated.

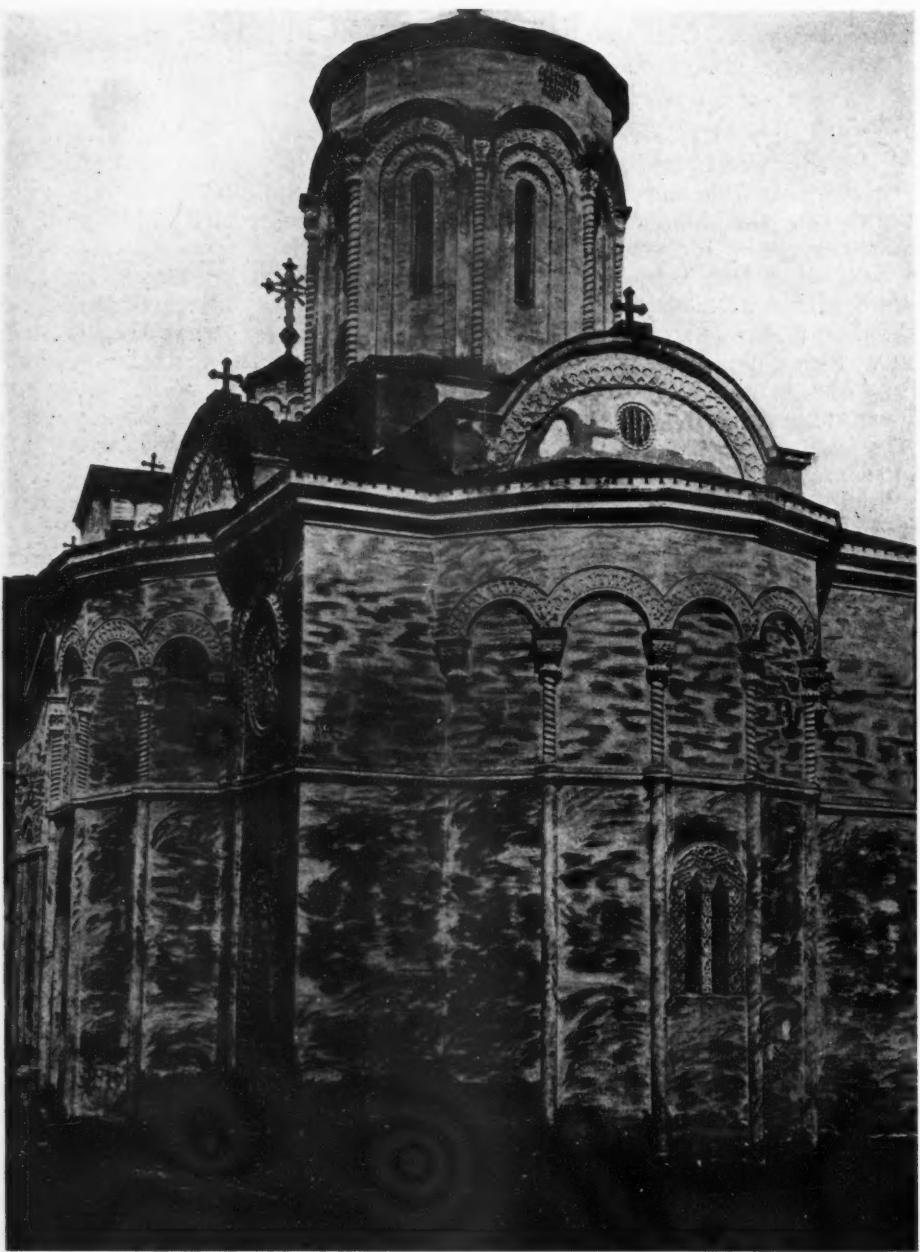
The result was that both these Churches were represented within the Serbian nation and consequently in their architecture as well. In the west the Church of Rome took first place, and the Gothic style prevailed; in the east the Byzantine Church became dominant. Moreover, various combinations of two types of architecture were produced, both styles being in evidence in the same building.

This principle holds also for secular and military structures (fortifications

and fortresses). No secular buildings of the early period have been preserved; which means that they were built of wood. Neither are there still any palaces of the kings and emperors of those days, though that is no indication of their previous non-existence, but simply of the fact that they were destroyed during the disturbed period of the Balkan peninsula and that in some places no excavations have yet been made. Nevertheless, the types of fine buildings seen even today in Old Serbia—the former center of the Serbian State—or visible in Serbian towns in the first half of the last century, are Serbian types of building and not Turkish, as has been erroneously thought.

These structures, usually of more than one storey, are made of material of little strength; they are well grouped, like villas, with passages, and with rooms jutting out and numerous windows. The roofs are covered with tiles, the chimneys are of architectural design; on the whole they present a very graceful and attractive appearance. The interior of the houses is also very artistic and comfortable, being provided with the latest conveniences, bath and toilet being inside the dwelling. The staircase, ceilings, closets—all of wood—contain carvings often of very artistic design.

No study has yet been made of the military structures, the fortresses, though these are quite numerous. They are modeled on those of the east and of the west. The Greek and the Roman fortresses have often been restored and new ones have also been built, particularly on the new State borders, as well as around monasteries



THE CHURCH AT LJUBOTINYA

Ljubotinj, near Trstenik, not far from Vrnjacka Banja. Founded in 1394 by Princess Milica, consort of Tsar Lazar. Here is to be seen the signature of the great architect Rade Borović, modestly cut on the threshold of the nave. On its completion in 1395 Princess Milica took there the veil with some noble ladies, and formed a convent and school for girls. Her sarcophagus rests in the convent.



THE MONASTERY OF LJUBOZTINYA

for their protection, as at Smederevo and Manasiya.

Most of them are picturesque, crowning the highest hills. Some, however, are situated in the plain (Smederevo). They also possess architectural features, inscriptions and frescoes; they contain gaols, passages, fountains, secular buildings and dwellings on the various floors of the towers. No sufficient study of all this has yet been made, neither has this been done in the case of bridges and other kinds of structures.

The churches, of which also no adequate study has as yet been made, are numerous and of great architectural importance.

The center of the ancient Serbian State was present-day Old Serbia and

Macedonia. This territory from Chustendil to the sea coast, and from Serbia to Seres and farther, is full of monuments exclusively and purely Serbian, with the exception of a few older Greek churches, as at Neres and Velyusa. Until the beginning of the Balkan war (1912) most of these countries were under Turkish domination, and suffered much at the hands of the Turks and the Bulgarians. Hence no study has yet been made of their architecture, but now that they have become united, the Serbian people will—in this respect—do what is necessary.

Not many traces of the early Christian period, the era of the conversion of the Serbs, appear to be extant, but under the Nemanja dynasty ecclesiastic-



THE CHURCH AT GRACHANITZA, NEAR KOSVO

The foundation of King Milutin and his consort, Simonida. Built c. 1321-22, the paintings being executed at the same time. Its style, ornamentation and general plan render it unique among the Serbian churches. From the outside, its massive proportions and architectural execution make it an imposing building. The middle dome has a very original base development, found nowhere else in any church of this period. The west nave (a later addition) spoils the simple elegance of its dimensions. The painting is also of great interest. There is one picture on the west wall representing the genealogy of the Nemanyids, from their founder, Stephen, to Milutin.



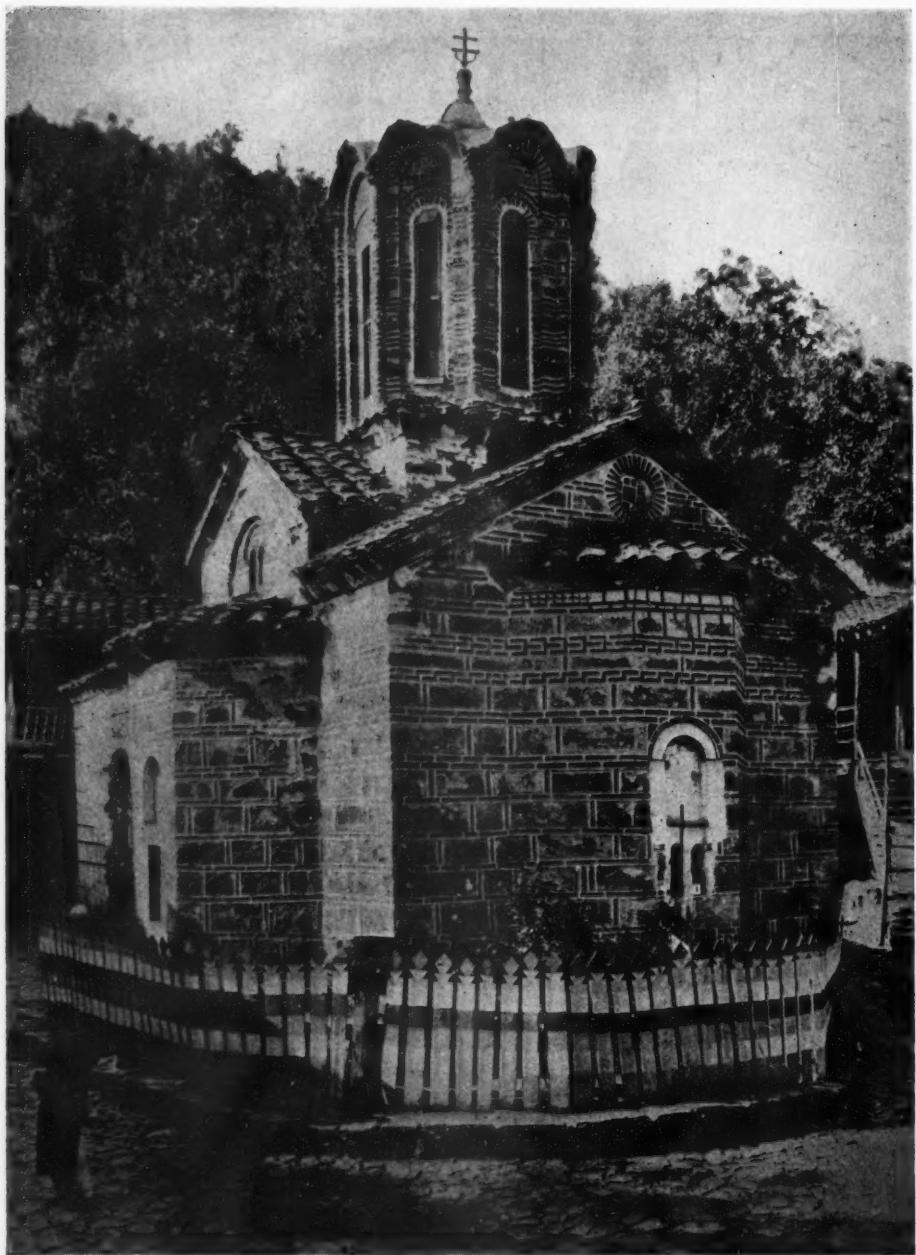
MONASTERY AND CHURCH OF KALEVICH, IN CENTRAL SERBIA

Founded c. 1427 by Despot Stephen the Tall. Its ornaments are quite unique. There are rich and realistic sculptures of human and animal forms. Its paintings have excited the attention of many professional students. Later, during the Turkish occupation, it sustained some damage. The restored dome (of recent date) rather detracts from the impression of the whole.

tical architecture is very varied in its conception as in its execution and materials, and entirely reflects the shift of politics between east and west. When one policy prevailed, architecture adjusted itself accordingly. Often under the same king a change of policy influences the style. Nemanja built at Kurshumliya two purely Byzantine churches and immediately after at Studenitza erected buildings in Roman style but on a Byzantine base.

To political and other influences under the reign of the Nemanja dynasty must be ascribed the existence of a vast number of churches with quite

dissimilar bases and with one, two or five cupolas, with towers, with or without narthex and, as regards materials and execution, varying from the most common types to churches with all-marble façades, which might well be the pride of much greater nations than the Serbian. Many countries that have thousands of churches cannot boast of one with a polished marble façade like that of Studenitza, of Dechani, or of Banjska (St. Stevan). Indeed, the materials of these churches are as perfect as is the execution, and the edifices have subsisted through the centuries, notwithstanding the bar-



THE CHURCH OF KUCEVISTE

Northeast from Skoplye (Uskub), 1348. Its date, dimensions and general style of architecture indicate it as one of Dusan's many foundations in this country, of which but very few now remain. The Turks seem to have had a special predilection for the destruction of the work of Tsar Dusan. We know from our documents, however, that this king erected many fine and impressive buildings, such as that in Prizren, where he laid the first of his imperial foundations.

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barian reign of the Turks. They prove that the technique of that time was in no way inferior to modern technique. A church with a cupola of polished marble more than 30 meters high, built in the midst of Albanian savagery, is rightly an expression of national pride and evidence of the glory of Stevan Dechanski.

Not less fine are the churches in pure Byzantine style with their well grouped cupolas and their roofs forming a cross inside and outside, with their carved stone façades set off by the red color of rows of bricks, with their ornaments, zigzag crowns or various inscriptions and decorations in terracotta. The church of Grachanitza, at Kosovo, with its marvellous grouping of roofs and cupolas presents an incomparably picturesque and beautiful view; then there are the churches of Nagorichino, Matveyich Jicha, Sopochani, Markov Manastir, the entirely circular church of King Milutin, near Studenitza, and a great many others. Many of the churches of this period were destroyed by the Turks and later restored by an ignorant hand. Nevertheless, one can appreciate the beauty of their style.

Mention should be made also of a Gothic church (i. e., built in the transitory Roman-Gothic style) in the center of ancient Rashka, the building of which was due to the influence of Queen Helena of Anjou, who came from Naples and was the wife of Urosh I. Its base is in the Byzantine style.

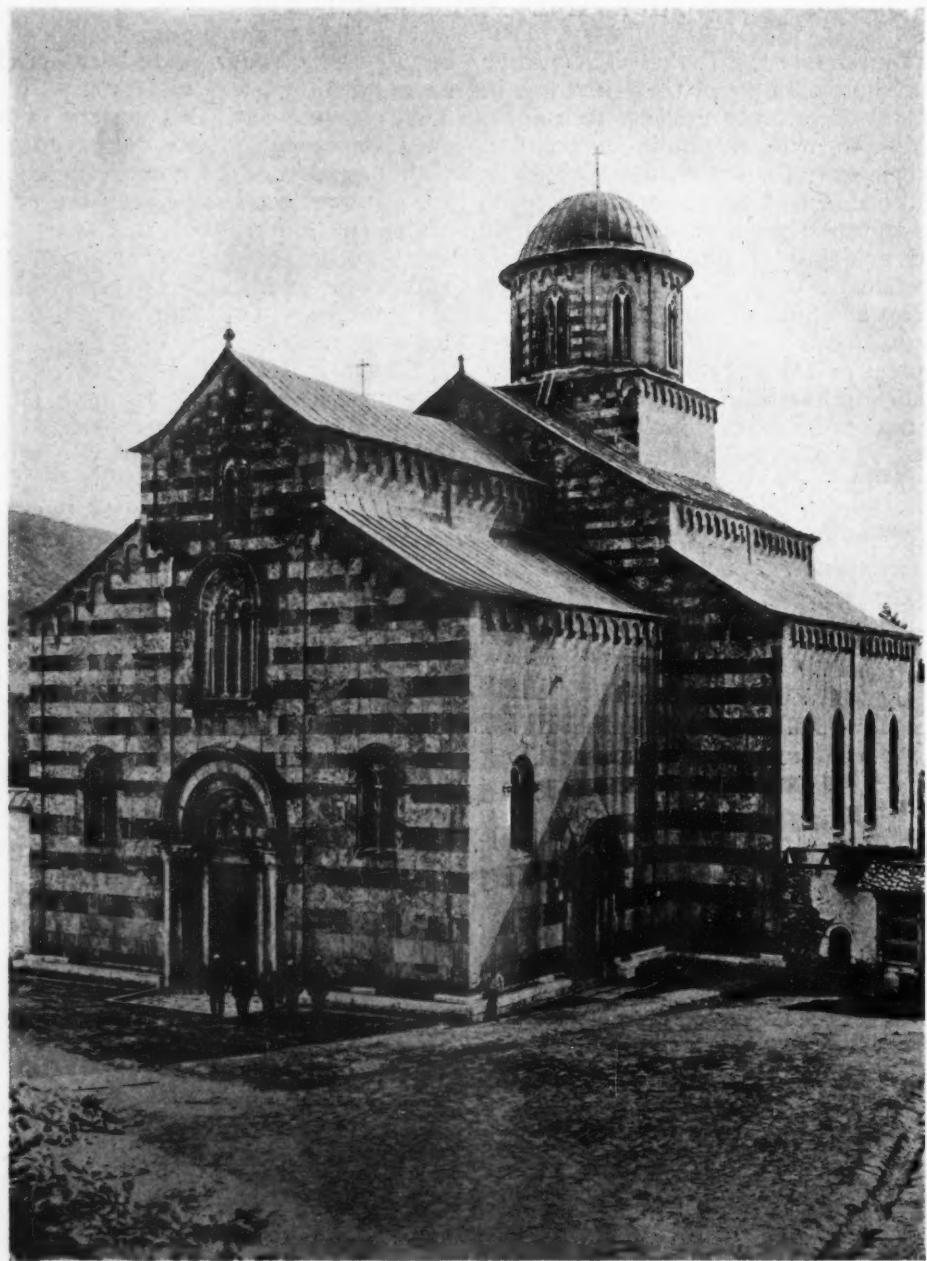
If also the churches on the Adriatic Coast—Orthodox and Roman Catholic—are considered, an idea may be had of the variety of types and styles of that period. Bosnia does not contribute much to their number owing to the existence of many religious sects; resulting from the situation of the

country as a buffer State between the east and the west.

In contrast with this variety under the Nemanya dynasty, one type of churches asserted itself upon the fall of the Empire (end of the 14th century), under the reign of Prince Lazar, and survived the fate of the Serbian State, which shifted continually northwards and finally stopped at Frushka Gora in the 16th century.

This is the triconchal type, with one, two or five cupolas. Its main characteristic, apart from its base, is its façade, almost excessively decorated and just the opposite of the simple, sober façades of the time of the Nemanya dynasty. The belt courses, colonnettes, archivolts, terracotta decorations, twines—most of them of geometric design—the rosettes, of an original and beautiful, composite design, the ornamented zigzag crowns, made of brick; all these set each other off, alternating with and completing each other on a background of walls built of rows of regularly carved stones and rows of bricks of equal height, the joints being of the same thickness as the bricks. There are thus three ever-changing colors—of the stone, the cement and the bricks, which lend the building a picturesque aspect. The cupolas are built on elevated and polygonal drums—usually octagonal—and the apses are almost always pentagonal with colonnettes in the angles.

The sudden appearance at this period of the numerous stone decorations (mostly twines) has not yet been explained. No doubt their origin must be traced to Armenia and the south of Russia, but how they came to Serbia and were so soon introduced there, while followed by so many quite original ideas, is a question that has not been sufficiently considered.



THE CHURCH OF DECANI. VIEW FROM THE SOUTHWEST

Decani, near Pec (or Ipek), in the valley of the Bistrica stream, the foundation of Stephen Decanski, son of King Milutin,—the founder taking his name from the Church. Built 1327-35. This imposing building has par excellence all the characteristics of the Dalmatian style. Two different alternating polished marbles, white and reddish, are employed with beautiful effect. The technical execution is perfect and its proportions grand. Not without reason have the people through the ages called it Sublime Decani.

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This type of church has been modified in Serbia to such an extent that the variety of Byzantine style to which it gave rise, may rightly be called the Serbian style.

In the midst of verdure, with their cupolas and picturesque façades, churches like those of Kalevich, Ljubočtinya, Ravanitza, Veluche, Krushevatz (the church here lay within the fortress of the Serbian capital of this epoch) present a beautiful view. The church of Manasiya with its wonderful interior proportions contrasts, however, with other churches of that time in respect to its façade, for it is built wholly of stone while its style is rather Roman. Its restoration is said to be the cause of this apparent disguise.

After the final fall of the Serbian State, the people could no longer endure the yoke of the Turks and on several occasions, under the guidance of their religious leaders, fled from their homes to the southern provinces of Austria (Srem, Banat, Bachka). These migrations were followed by the adoption there of the style of architecture just described. A great number of monasteries were built there, particularly in Srem, a country which resembled the old kingdom in its topography.

The architecture of these monasteries on the whole continues the period of Lazar, although more sober in decoration, and presenting a baroque appearance through restorations. However, their bases, their general outlines and often also their façades (as at Kamenitza) produce a good stylistic effect.

While the Serbs in Austria possessed this kind of architecture, their brothers remaining at home continued to build churches, convinced as they were that their faith was their only salvation from Turkish tyranny. The churches of this period of slavery are miserable

structures as regards size and materials. By order of the Turks—not to offend Islam—they have nearly always been sunk into the ground.

Notwithstanding these terrible circumstances, the creative spirit of the Serbian nation while under Turkish domination found satisfaction in the production of iconostases. Thus, though the churches are so poor in aspect, being without cupolas and half buried in the ground, yet they possess stalls and iconostases so beautifully sculptured that their conception and admirable workmanship are a surprise to the visitor.

The fact should also be mentioned that *al fresco* paintings are commonly found in the interior of the churches, often supplemented by rich ornamentation and heavy gilding. Paintings cover the walls from the ground to the ceiling and up to the dome of the cupolas. Even the arches are ornamented.

At the beginning of the 18th century, simultaneously with the formation of the State, men continued to build churches. Unfortunately, they began by imitating the baroque churches of the decadent period in Austria.

The restoration of a great number of classic churches—especially with the addition of the narthex—was undertaken under Turkish domination at the time of the Serbian Patriarch Makariye (16th century). Makariye was the brother of the Grand Vizier Mehmed Sokolovich and that is why he could.

Although not many churches are being built in our own day, nevertheless, we are glad to say, the importance of restoring the old churches and of building new ones according to classic models has been made evident. Witness the churches of Krushevatz, Trstenik, Yagodina, and Parachin.



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KRALJEVICH MARKO
By Ivan Meštrović

MODERN YUGOSLAV ART

By BRANKO POPOVITCH

MODERN Yugoslav art moves along lines which give it the characteristic traits of youth, the product of a youthful civilization. In it also are reflected the main distinctive features of the Yugoslav people and of their distressing and singular fate. That this statement is true will be apparent if we glance over the efforts of the Yugoslavs in the field of art since the year 1870, about the date at which this movement started.

What at first is most striking about this movement is the almost complete lack of native artistic tradition. Being separated from the Golden Age of the Serbian mediaeval past (13th and 14th centuries) by a long interval of national bondage, modern Yugoslav art in none of its forms shows any link with the high traditions of that great era. Even the fine and flourishing Dalmatian Renaissance, of more recent date, did not succeed in making this new movement, which was unsteady from the outset, fruitful. Nor had the various forms of foreign influence any marked success in this respect. In the last decade of the 19th century the influence of Austria and of Hungary (in Slovenia, Croatia and Vojvodina), of Italy (in Dalmatia), of Germany and of France (in Serbia), though frequently evident, has been unable to get the ascendancy over Yugoslav taste to the extent of imposing prevalent traditions of those countries upon Yugoslav artists. This movement, therefore, was from the first condemned to uncertainty.

Evidence of this unsettled condition was found in the lack of any schooled or trained guidance of a consistent

character. There being no center in the country for the systematic cultivation of art, no well-organized schools, no public sense of art, while the artists had all studied abroad in different art centers, the movement necessarily could not be steady or uniform. It lacked a more generalized discipline. The very spirit of the people, who had become united only a short while before, was opposed to it and underwent a rapid and hurried process of formation.

The applied arts were hardly developed in Yugoslavia, as the handcrafts were not very long ago in a primitive state. Consequently, here also was no stimulus, nor basis for the organic and systematic development of art.

The only thing, apparently, the youthful Yugoslav art could still avail itself of, was that natural course of action and development which it did accept and which perhaps is not wholly disadvantageous individualism. As a result, there has evidently been very little uniformity thus far.

However, the movement at the same time is proving very interesting. Possibly in no country do the natural talent of the artist and the general value of his moral and intellectual qualities play such a decisive part in the production of a work of art—and this to such an extent—as in Yugoslavia. Technical ability, freedom of conception and execution, and a good school have never proved sufficient for the production of a work of art. The initial efforts of all the better Yugoslav artists have been made in a period of

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MOTHER AND CHILD, by Meshtrovich.

great stress. In more favored cases the academic mode of expression, or in less favored cases the local manner, which had been introduced from various places, could hardly ever suit their temperament; nor could it be applied to the nature of the subject as some undertook to treat and others hoped to visualize it. In the case of the more gifted artists, moreover, this crisis occurred at the time when they were pursuing their studies.

Ivan Meshtrovich, a sculptor of the first rank and the greatest living artist in Yugoslavia, when but nineteen years old was the best student at the School of Fine Arts in Vienna and yet had already come into violent conflict with the discipline of the school. He courageously endeavored to find an expression of his own in art and that naturally led him also to look for an

individual manner of artistic expression. There was no predecessor in his country to whom he could have looked for support. Carrying with him the grand vision of the national epos which he was desirous of representing in plastic form, an impersonal academic mode of expression could not satisfy him. At one time he found help in the great Rodin. A formal inspiration came to him in some measure, but only for a brief time, from Metzner. But that was all. For the execution of his very mighty statues, so full of expression and so very peculiar, with which he desired to perpetuate the glory and the tragedy of Kossovo, he was obliged to have recourse to the spirit that characterized him as a child of the Yugoslav nation



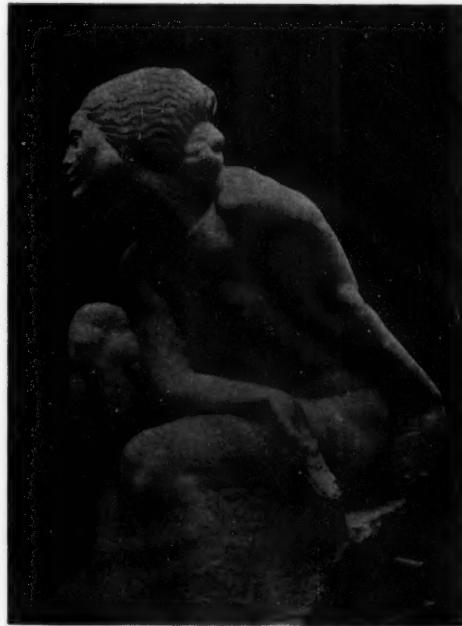
STUDY OF THE MADONNA, by Meshtrovich.

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and to his natural talent. And then he started to create wonders. While working on his *Kraljevich Marko*, the national legendary knight and defender of justice with the iron will, in whom he wanted to represent the type of the Yugoslav hero, Meshtrovich, then quite young, nearly collapsed under the tremendous strain. Before Meshtrovich the same had happened to Gjorgje Krstich, a painter endowed with the greatest qualities, an artist who was passionately fond of the national type and whose soul was, like that of his nation, full of deep feeling and emotion. A similar situation was faced by Ivan Grohar, Ferdo Veseli and Rikard Yakopich—that refined impressionist—at about the time they saw their work crowned with success (beginning of this century); all of them being fanatically devoted to colors, to Slovenian scenery and to their homes.



THE GREAT SPHINX, by Meshtrovich.



A WIDOW, by Meshtrovich.

The same is true, though to a less extent, in the case of Rista Vukanovich with his first portraits; of Nadejda Petrovich and, especially, of Marko Murat.

In short, a similar fate befell all those artists who were possessed of a feeling of individuality, native pride and national consciousness. A whole series of gifted young artists passed through this seemingly unavoidable crisis. To unfold one's personality in an artistic interpretation of the admirable ethical ideals of the nation, as embodied in and magnificently reflected by the national epos and knightly exploits; to impress one's personality on the work of art in which one has materialized that strangely complex Yugoslav soul, that is both archaic and classic, romantic and rustic, but always of great depth and profoundly human; to express



MY MOTHER, by Meshtrovich.



MY WIFE, by Meshtrovich.



HEAD OF MILOS OBLICH, by Meshtrovich.



HEAD OF KRALJEVICH MARKO, by Meshtrovich.

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one's personality in representing the national type and temperament and the beauty of one's beloved country:—that is the natural wish of all gifted Yugoslav artists, which until to-day has manifested itself in various forms, fluctuating between the extreme differentiation of individualism and the normal equilibrium of the general type of man.

There are, it is true, a large number of Yugoslav artists, chief among them those who lived abroad, who were not subject to these struggles and crises. In accepting at once the academic or prevailing mode of expression these artists mainly had to face the question of the degree to which they were capable of modification or adjustment. They changed their manner and even their whole palette, not according to their conviction, which would have its source in their conception of the world and their sentiment of nature, but according to the prevailing fashion, whether it originated in the Academy or in the Salon. Some of them have become good technicians, others reputable illustrators of national manners and customs, a few even undertook to illustrate the country's history and religious life. Most of them, however, have continued to make an eclectic imitation of works of art and modes of execution of which they approved. With the exception of Paya Yovanovich and Vlaho Bukovatz, most of the modern painters belong to this group, viz.: Nikola Mashich, Urosh Predich, Chikosh Stoyadinovich, Tzelestin Medovich, Oton Kovachevich, Klement Tzrnchich, Robert Frangesh, Sima Roksandich, Gjoka Yovanovich, Rudolf Valdetz and also a pretty large number of the younger painters and the very youngest. For the sake of precision some distinctions and re-

marks should be made here. Nikola Mashich and Urosh Predich, by reason of some of their works, stand apart from this group of artists, which may conveniently be called that of impersonal technicians. Because of the sincerity of their realistic interpretation, and of the accuracy of their observation—as evidenced in some of their paintings ("Girl Guarding Geese" by the first artist; "The Jolly Brothers" by the second)—these two conscientious and intelligent artists have succeeded in reaching the height of true creation, to the like of which Paya Yovanovich and Vlaho Bukovatz, though greater as virtuosi, have never been able to attain. Then, in addition to this, the fact should be mentioned that Paya Yovanovich has produced most of the illustrations of folklore (of Montenegro and of Albania) and of history, some of which are realistic and fairly good, and others technically clever; but all these illustrations, as indeed all his paintings, lack sincerity: they are cold and expressionless.

Lastly, it should be noted that Vlaho Bukovatz had a marked sense of colors, though he did not develop and refine it, and that at one time his work approached very closely that of the French impressionists, though only in its form. Before Ivan Meshtrovich and in spite of the meritorious efforts of R. Frangesh, S. Roksandich, Gj. Yovanovich, P. Ubavkich, R. Valdetz and others, Yugoslav sculpture did not excite more than local interest.

Generally speaking, although this group of impersonal technicians strenuously strove to call into being an artistic atmosphere, it could not do much towards the formation of a real Yugoslav art. It contributed in no way to the conception of original artistic work and had no share in the search for, and



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THE KOSSOVO "CYCLUS," THE WIDOWS, by Ivan Meshtrovich.

creation of an expression and manner of expression, of its own. It might, therefore, belong to any art movement whatever.

It is the individualists who have contributed to the creation of an original Yugoslav art. Their forerunners were the romanticists Gyura Yakshich and Gjorgje Krstich, and their first representative to meet with complete success was Ivan Meshtrovich.

Independently of Meshtrovich, there are Ferdo Vesel, Ivan Grohar, Rikard Yakopich and Mateya Yama who work with success in Slovenia and who, in that beautiful mountainous country,

are creating a naturalist and impressionist genre of painting, very refined and very colorful. This group might also be referred to as the Slovenian school, for the bonds of art which drew those painters together have been of an intimate and evident nature. They approached the French impressionists in their conception of nature, but their technical ability was weaker while their sensibility was stronger. Other Slovenian painters: Tratnik, Vavpotich and Sterner, though evidently moved by other tendencies (Tratnik is above all a graphic artist; Vavpotich is inclined to the academic manner; Sterner is at-

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tracted more and more by solid and naturalist material and coloring), are more closely related to any one of those first four painters than to any other Yugoslav artist. Thus the first signs of a greater uniformity of work characterized by naturalistic impressionism may be recognized in Slovenia. Those most intimately identified with this group are: Nadejda Petrovich, with a strong inclination towards romanticism; Marko Murat, who, after his brilliant success in outdoor painting, suddenly plunged into literature and restricted himself to schematization; and Milan Milovanovich who kept to impressionist scenery with some inclination to neo-impressionism.

With the appearance of Ivan Meshtrovich, Yugoslav art, particularly sculpture, is given a wonderful impetus with wings of genius. Meshtrovich, dissatisfied after the production of his Kraljevich Marko, continues a still more energetic search for expression. But he had then already achieved the consolidation of his power of spontaneous conception as a sculptor, his exceptional facility and virtuosity in handling the material he works with, his extremely well-developed sense of tentative methods, and his admirably developed feeling for plastic form of a grand and expressive character. His development has been so rapid, his production so abundant, that his eighteen years' career as a sculptor may be compared to a giant's prolonged and impetuous attack; which, moreover, still continues and the like of which it would be hard to find in the history of art. As in the case of the unknown Egyptian masters, the ancient classical masters, and Michelangelo, Meshtrovich conceives the idea of a superb work in the form of a gigantic plastic symphony, in which a final synthesis of

his conceptions as an architect would result from the association of architecture with sculpture and painting. Thus the Temple of Kossovo or Temple of Sacrifice (monument of the battle of Kossovo, 1389) is to incarnate and glorify the heroism, sufferings and sacrifice of his people in the struggle for justice and liberty. Meshtrovich's model of this Temple is done in wood and on a large scale. In the same spurt whole sets of plastic visions of the tragedy of Kossovo were executed by him to people his temple. His work then approaches most closely that of the Greek masters. Around him assemble a large number of gifted young artists: Toma Rosandich, Tomislav Krisman, Mirko Rachki and later Yojo Kljakovich and others. It was the time when a great and important concentration of Yugoslav artistic talent apparently began to show about the national epos and about Meshtrovich. A rapid development of Yugoslav art and a uniform and continuous action was expected from this concentration. And that is indeed what happened, though on a far smaller scale. Hardly had Meshtrovich and his companions been welcomed by Serbia, when this country became involved in great wars. Concurrently with the wars came numerous changes and perturbations, and then the rather unwholesome condition following war. Meshtrovich himself is changing, laboring always hard and with success. At the time he was in exile (1916-1919) the thought of the national epos and the idea of the Temple of Kossovo were abandoned by him. He left his companions and isolated himself. After a short period devoted largely to technical exercise and to endeavor, a period of approach to Egyptian, Assyrian and Indian art and to the art of the Middle Ages, he

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gave himself entirely over to Christianity and to religious sculpture and became eclectic in the grandest style. Today it is the Christian and the Catholic who speaks by his mouth: a profound change all along the line. The national sculptor creating grand monuments has become an eclectic Christian, exalted and refined; a stylist; at times even a miniaturist. Meshtrovich also in this genre produces works of inestimable value. Besides, this change that has occurred is possibly for the better. The concentration referred to above may have come somewhat too soon; the country's general state of civilization and the stage of development which art had reached there, evidently were not yet on the level required for the realization of so grand an enterprise.

Yugoslav art is relapsing into a phase of ferment and individual, disorganized effort. This time, however, the movement is attended by much more success and much more method in research. Meshtrovich, isolated, introduced a new note, a religious one. Toma Rosandich, freed from the influence of Meshtrovich, returns to nature, to the wholesome form and the classical conception of plastic art and produces a number of extraordinary wooden statues. And there appears a whole phalanx of new and young artists of naturalist and extremist

tendencies, lending a new impetus and fresh vigor to the national art. Finally, all the virtues and failings of modern European art are penetrating here. But order is being gradually restored by the regulating influence of the native artist's wholesome conception and sincere as well as profound sensibility. The national soul and the Yugoslav type have not yet reached their highest expression. Among this number of sedulous artists we may note: Pachich, Branko Popovich, Miroslav Kraljevich, Branko Deshkovich, Vladimir Betzich, Ljuba Babick, Petar Dobrovich, Miroslav Ujelatz, Gejan, Sava Shumanovich, Palavicini, Krshinich, Yovan Biyelich, Tartalya and many others. Every one of these artists is perfecting his means of expression. Painters diligently study problems connected with the art of painting; sculptors, problems of plastic art. Literature, history and archaeology are excluded from the realms of painting and sculpture. A gifted artist dares to give expression only to a purely artistic conception. The value of his work does not depend upon the perfection and purity of the expression. That this expression is inseparable from the artistic vision and its reproduction, has never been seriously contested. With Yugoslav artists this fact is quite evident, and this even in perhaps too large a measure.



SOME OF MONTENEGRO'S ANTIQUITIES

By HENRY RUSHTON FAIRCLOUGH

APART from its extraordinary picturesqueness, Montenegro is a country of no little interest to the historian and archaeologist. This little land, which kept up a long and successful conflict with the Turk for over five centuries, and thus helped to save western Europe from Ottoman supremacy, can boast of an interesting antiquity.

Once part of the ancient Illyrian kingdom over which Queen Teuta and King Gentius held sway, its inhabitants doubtless contributed their quota to the piratical bands which preyed upon the early Greek traders and settlements round about the Bouches de Cattaro. This brought them into conflict with the Romans, who won their first victory over the Illyrians on the Bay of Cattaro in 229 B. C. Yet not until two hundred and thirty-eight more years had passed did the Romans organize for the first time—under Augustus—their province of Illyricum. In this large province one district was called Praevalitana, and of this modern Montenegro (Black Mountain) formed an important part.

In developing their provincial system the Romans built their wonderful roads. One of the earliest Illyrian roads started from Rhizon (now Risano) on the Bay of Cattaro, climbed the great rocky wall which fringes the Bay and pierced the mountains of the interior. At Niksich, a most interesting old town in Montenegro, whose Roman appearance has been commented upon by Sir Arthur Evans, it met another road, which ran northward from Scodra (now Scutari in Albania). These two roads doubtless furnished a model for later times, when

the excellent highways now traversing Montenegro were constructed. Along the Risano road Roman coins are still found from time to time, while several substantial piers of an ancient Roman bridge may even now be seen where the road from Scutari crossed the river Moracha, two miles northeast of the modern town of Podgoritzia.

Gibbon devotes a chapter to "the Illyrian emperors" of Rome. From this subjugated race came the later Claudius, Aurelian, Diocletian and Maximian, to whom we may add Constantine the Great, for he was born at Naissa (now Nish in Serbia) and his mother was a native of that region. Of these Illyrians, the one whose name is commonly associated with Montenegro is Diocletian, who according to the tradition firmly believed in that country was born at Dioclea. This tradition, however, is disputed by many, and Monsignor Bulich, the venerable archaeologist of Spalato, has brought forward pretty strong evidence to prove that Salona in Dalmatia was the real birthplace of the great emperor. However that may be, the ruins of Dioclea, now Dukla, are of extraordinary interest. This ancient town, lying in a fine strategic position at the junction of the Zeta and Moracha rivers, still preserves *in situ* considerable remains of its former greatness. The city wall survives to a large extent, and one may visit the old forum, and mark the substantial remains of a basilica and a temple. Handsome capitals, made from the native Spuz stone, and fragments of columns and well-carved cornices still testify to the beauty of the ancient

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A BLIND GUSLAR IN MONTENEGRO.

architecture. Less conspicuous are the remains of a second temple, public baths and a portico. Many of the architectural fragments and inscriptions are now lying in the grounds of the American Red Cross hospital (formerly the palace of Prince Mirko) at Krushevatz, opposite Podgoritz.

The writer has nearly thirty interesting intaglios which were picked up on the site of Dioclea, and a large collection of coins, representing the long period from Hadrian to the early Byzantine emperors. Many of these

were minted in Alexandria. Other Roman coins, found elsewhere in Montenegro, include a silver denarius of Caesar Augustus, a bronze tetradrachm of Nero, and silver denarii of Marcus Aurelius and of Soemias, the mother of Elegabalus.

Passing to later times, the most interesting structure in Montenegro is the old Moracha monastery, with its quaint thirteenth century frescoes and other decorations. This building is in a remote part of the mountains and somewhat difficult of access, but a visit to it would be a most enjoyable experience for a student of mediaeval art.

Near the northern frontier of Montenegro may be seen many sepulchral monuments of the Bogomils, a mediaeval sect which once flourished in the Balkan region and often suffered persecution. The stones are carved with conventional and characteristic designs.

The art of the famous rhapsodes, who flourished in ancient Hellas and recited the *Iliad* and the *Odyssey* throughout the Greek world, has a striking analogy to-day in the performances of the *guslars*, whose chanting in verse of the exploits of olden heroes to the accompaniment of a one-stringed zither is listened to with reverence in the towns and villages of Montenegro. This is but one of many ways in which an Homeric atmosphere may be recognized in this interesting old land of mountaineers. On this page may be seen a sketch made from life by Miss A. M. Upjohn of a blind old *guslar* in Cettigne.

Stanford University.

ARCHAEOLOGICAL NOTES AND COMMENTS

The Yugoslav Number of Art and Archaeology

We are glad to devote this entire number to the "Art and Archaeology of the Yugoslav Kingdom," prepared with the editorial collaboration of Professor H. Rushton Fairclough of Stanford University. This is the second in our series devoted to the "Reborn Countries of Europe," the first on "The Art and Archaeology of Czechoslovakia" having appeared in May, 1921. We wish to express our great obligation to the professors in the University of Belgrade who have prepared the text; to Mme. Grouitch, wife of Hon. Slavko Grouitch, the former Minister of the Serbs, Croats and Slovenes; to Dr. Douchan Marinovitch, Secretary of the Yugoslav Legation in Washington; and to the authors of the following publications: *L'Ancien Art Serbe, les Eglises*, by Gabriel Millet (Fondation Piot, Paris); *South Slav Monuments, I. Serbian Orthodox Church*, edited by Michael J. Pupin, New York; *Ivan Meshtrovich, A Monograph*, Williams & Norgate, London.

American School at Athens Notes

The annual competitive examinations to determine the award of Fellowships at the School were held in February. The award has now been made. The School Fellowship, of \$1,000, has been awarded to Miss Dorothy Burr, Bryn Mawr 1923, who during the present year has been a resident student at the School as holder of a Bryn Mawr European Fellowship; the Archaeological Institute Fellowship, \$1,000, has been awarded to Miss Natalie Gifford, Radcliffe 1918, who was a resident student of the School in 1922-1923 as incumbent of the Charles Eliot Norton Fellowship of Harvard University. A third Fellowship, in Greek Literature, Ancient History, or Architecture, may be awarded later.

Open meetings have recently been held by four of the Archaeological Schools at Athens. At the American School on February 21, Professor Carl Darling Buck, of the University of Chicago, this year the School's Annual Professor, lectured on the "Linguistic Conditions of Ancient Greece," giving an illuminating summary of all the various elements that preceded, and contributed to the formation of, the Greek language. Dr. Franklin P. Johnson discussed briefly a group of four marble torsos and fragments at Corinth which illustrate in a unique series the development of early Byzantine sculpture. At a second meeting on March 24 Professor Buck continued his survey of the Greek language, tracing the evolution of Ancient into Modern Greek and pointing out the various external factors which have affected the development.

On March 17 at the British School Sir Arthur Evans describes the remarkable frescos which he discovered last summer at Cnossos and showed a series of water-color reproductions by Gillieron.

Addressing a meeting at the French School on March 20, the General Secretary, L. Renaudin, gave an account of the excavations which he conducted last year at Mallia in Crete, where the clearing of the great Middle Minoan palace has been vigorously pushed. The most important discovery was a sanctuary or shrine with a series of votive offerings and a number of inscribed tablets.

At the Italian School on March 27, G. Jacopich described the interesting mosaic pavements and inscriptions of an early Byzantine church recently excavated on the island of Carpathos. The church was dedicated to St. Anastasia and appears to date from the end of the fifth or the beginning of the sixth century of our era.

In addition to the excavation at Phlius, which was announced in the April number of *ART AND ARCHAEOLOGY* as having been provided for through the gift of Mr. George D. Pratt, the friends of the School in Cincinnati, acting through Professor William T. Semple of the University of Cincinnati, have contributed a fund for a campaign at Nemea. Work was begun at Nemea early in April. The temple of Zeus at Nemea has long been known and its three slender Doric columns still standing form a conspicuous landmark in the Nemean valley. The sanctuary as a whole,

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however, has not yet been adequately investigated, and it is this that will now be made the objective of the present undertaking. At Nemea were celebrated every two years the Nemean Games, one of the four great Pan-Hellenic festivals of ancient Greece. Though not so famous as the similar contests at Olympia and Delphi, they were nevertheless held in high estimation, as the Nemean Odes of Pindar amply show. The period during which these games chiefly flourished extended from the sixth to the fourth century before Christ. In the bed of a small stream immediately behind the temple, well-built walls of a large Greek building may be seen—perhaps the gymnasium—and there is good reason to believe that the excavations will bring to light important remains of the sanctuary.

At the conclusion of a short campaign at Nemea, the excavation headquarters will be moved to the village of St. George, only a few miles from Nemea, and the exploration of Phlius, a larger undertaking, will begin. Phlius, an independent Greek city possessing a small plane of its own in the hilly country south of Corinth and Sicyon, is chiefly noted in history for its sturdy fight to maintain its liberty in the early part of the fourth century, as recorded by Xenophon. The importance of the place is indicated by the account of Pausanias, who mentions no fewer than eight temples or sanctuaries and several other public buildings; and ancient building blocks lie scattered about in considerable numbers. The site seems to be one of great promise.

Under the auspices of the School, Mr. B. B. Seager plans to undertake this spring excavations near Kato Zakro in Eastern Crete. The Minoan town at this place was excavated some years ago by the British School, but the cemetery belonging to it was never discovered. Mr. Seager's efforts will be directed mainly toward finding these missing tombs.

The British School is this year resuming its excavations at Sparta. The first object of the campaign is to uncover the stage buildings of the theater. The operations are being conducted by the Director of the School, Mr. Woodward.

The American School in Jerusalem Expedition

Word has been received from the expedition conducted by President M. G. Kyle of Xenia Theological Seminary and Director Albright of the American School of Oriental Research in Jerusalem. The expedition explored southern Moab and the region of ancient Sodom and Gomorrah at southern end of the Dead Sea. Director Albright reports as follows under date of March 15.

"Our expedition was rich in discoveries, though perhaps not of the type expected. We combed the southern Ghôr thoroughly, and established its archaeological history. The most important find here was the conclusive identification of the site of the Byzantine-Arabic Zoar. As a result of our studies and observations it has become evident that the encroachment of the sea in comparatively recent times has been very rapid, and that the area of the oases is now very much less than even in early Arabic times. The ancient Israelite and Canaanite Zoar must be buried under the sea, like the earlier Sodom and Gomorrah. While our work thus produced negative results in this direction, we have very important new material, which must be considered in all future studies of the problem.

"The biggest find was that of a unique sanctuary and fortress of the end of the Early Bronze and beginning of the Middle Bronze, with a large station of open air hearths and enclosures in connection with it. We planned it and brought back thousands of sherds, vases, flint artifacts, and a quantity of bones and skulls for anthropometric investigation. This station at Bâb ed-Drâ dates from about 2000 B. C., and is by far the most important one known in Palestine. Among other things we found six prostrate menhirs with the broken pieces of a seventh, all of stone which must have been dragged for miles.

"We also studied the early Moabite shrine at Ader, planned it and discovered a previously unknown temple, with masseboth, table of offerings, and a very interesting ground plan.

"At Kerak we made finds of importance, and collected a mass of Moabite pottery of great interest. Besides, we have a mass of material in the shape of nomenclature, plans and sketches, archaeological surveys, Greek inscriptions (about a dozen new ones mainly from Kerak and Ader), as well as of observations of considerable importance for the history of Moab and the Moabite Ghôr."



RUINS OF ROMAN AMPHITHEATER EXCAVATED AT CARTHAGE

Count de Prorok's Third Season at Carthage

Count Byron Khun de Prorok has been conducting during the past few months the third season's excavations of the French-American Expedition to Carthage. (See *ART AND ARCHAEOLOGY*, XV, No. 1, Jan. 1923, pp. 38-45; XVII, Nos. 1-2, Jan.-Feb. 1924, pp. 54-57.) In addition to the regular staff, there are twelve students assisting, from Oxford, Cambridge, McGill and other universities. Three sites, on which work was begun in previous seasons, are being excavated, the temple of Tanit, the Hill of Junon, and the Roman Amphitheater. The Museum was opened April 26. On Shakespeare's birthday, April 28, "Julius Caesar" was performed for the first time in an antique theater of North Africa. During April a 2,000-mile automobile trip was made to the sites of ruins of Southern Tunisia and the Sahara, views of which will appear in a later number of *ART AND ARCHAEOLOGY*. A special mission under Stephen Gsell has visited Carthage for the sake of studying the site, and an American mission will soon make a preliminary survey under the auspices of two prominent institutions with a view to a comprehensive excavation of Carthage covering a period of years in collaboration with the Tunisian *Service des Antiquités* and Count de Prorok.

The XXI International Congress of Americanists

The International Congress of Americanists will hold its twenty-first biennial meeting in two sessions, the first at The Hague, Holland, Aug. 12-16, and the second at Gothenburg, Sweden, Aug. 20-25. At The Hague the papers will be devoted to North America, the Antilles, and Guiana; at Gothenburg, South and Central America and the Esquimaux. Various excursions to prehistoric sites and collections are planned for the delegates, among them a special view of Pithecanthropus at Haarlem, through the courtesy of Professor Dubois.

The European Archaeological Tour announced in our April issue under the auspices of the Archaeological Society of Washington in collaboration with the American School of Prehistoric Studies in Europe, has planned the visit, under the direction of Professor MacCurdy, to the caves of southern France, rich in prehistoric paintings and engravings, for the first ten days of August, just before the session at The Hague. This makes it possible for travellers wishing to join the party, to assemble in Paris at the American University Union August 1. Readers who care to participate in this tour in whole or in part and to attend the Congress are requested to communicate with Professor Mitchell Carroll, Octagon Annex, Washington, D. C., for further information.

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PORTER SARGENT

14 Beacon St., Boston, Mass.

La Touraine Préhistorique. By Dr. Louis
Dubreuil-Chambardel (Preface by Camille Julian,
membre de l'Institut). 4to. 143 pp. 63
illus., 2 maps. Paris, Librairie Champion,
1923.

The author has made a laudable effort to give one an idea of the whole of prehistory as revealed by finds in the Touraine. The region in question is best known through the famous Neolithic flint quarries and workshops of Grand-Pressigny (Indre-et-Loire), known since 1863. On account of its quality and attractive color, Pressigny flint became an important article of Neolithic commerce. Thanks to its exceptional color, (beeswax), the extent of the trade in Pressigny flint can easily be traced geographically. Examples have been found in 443 communes of France; they have also been reported from Belgium, Switzerland, and Italy. Traffic in this flint does not seem to have existed prior to the Neolithic Period, for it has never been found in Paleolithic stations, even those nearby such as the Mousterian cave of La Roche-Cotard near Langeais and the caves of the Layon valley in Anjou. If the Paleolithic population made use of this flint, and there are surface indications that they did, it was for local consumption only. The author quotes Saint-Venant as authority for the statement that commerce in Pressigny flint persisted into the Bronze Age, at least through the first part of it; evidence for this is afforded by the dolmens in Brittany and the Cévennes, also in a number of lake villages of Switzerland, including Fenil and Sutz in Biel and Saint-Blaise (Neuchâtel).

As far as the Paleolithic Period is concerned, the Touraine offers very little except surface finds and these lack the value attached to finds made *in situ*. The only Paleolithic deposit *in situ* thus far explored is that in the cave of La Roche-Cotard, which is obviously of Mousterian age.

The author's conclusion is that the Touraine was inhabited during all the great periods of prehistory: Paleolithic, Neolithic, Bronze, and Iron. He admits complete ignorance in regard to certain sections of the region in question and the lack of stratigraphic data, but believes that many of the gaps in our knowledge may yet be filled by sustained systematic effort.

GEORGE GRANT MACCURDY.

BOOK CRITIQUES

Heraldry and Floral Forms as Used in Decoration. By Herbert Cole. J. M. Dent & Sons and E. P. Dutton. 1922. \$4.00.

This book ought to prove of good service to all who have any professional interest in the thousand-fold application of design to the needs of life. The direct use of heraldic designs in this country is of course much more limited in extent than abroad; but designs based upon floral forms are universally applicable. The book's strength consists in its profusion of honest and suggestive drawings, which are allowed to exert their full effect unhampered by the prevalent muddy half-tone process. The materials of these drawings are for the most part drawn from ancient and mediaeval sources—architectural details, coats-of-arms, manuscripts, craftwork, textiles, etc., etc. The text, frequently jejune and clumsy in expression, is little more than a running comment on the illustrations, although occasional asides give interesting glimpses of a mind reflecting to good effect upon a practical experience of existing conditions. All this is just about as it should be, because the volume does not pretend to be anything more than it is—a collection of material which a practicing designer believes will be helpful to fellow-workers who have occasion to use any "motifs" from the two sources indicated in the title. The tendency of the book is wholesome in that it emphasizes the element of design and the decorative illegitimacy of mere imitation.

The Poetics of Aristotle: Its Meaning and Influence. By Lane Cooper. Marshall Jones Company, Boston.

We are indebted to the editors of the series of attractive little volumes under the general title of "*Our Debt to Greece and Rome*," for this readable account of "what Aristotle tried to say in his book on poetry, and how writers in various ages have reacted to his thoughts." Here in the space of 148 pages we have a very satisfactory treatment of the character, antecedents and content of the *Poetics*; the history and influence of the work in antiquity, the Middle Ages, the Renaissance and recent times; and a discussion of the universal nature of the principles of aesthetic criticism once for all stated by Aristotle. An eminent authority when asked for the most up-to-date work on political science remarked that he knew no treatise so modern as the *Politics* of Aristotle. Similarly it might be said that the *Poetics* has so thoroughly laid the groundwork for the science of aesthetics that it stands unrivaled throughout the ages.

M. C.

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